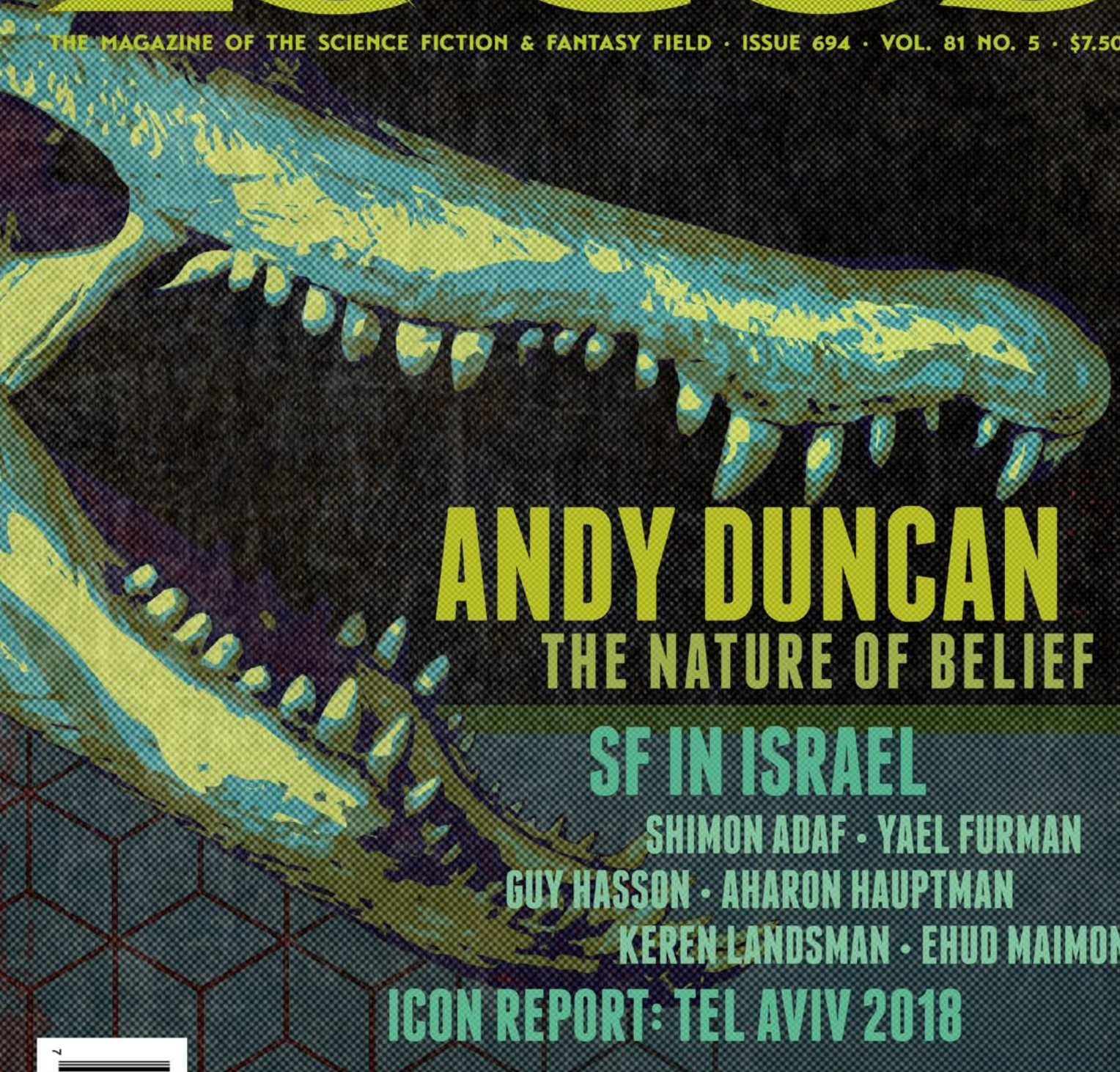


NOVEMBER 2018

MYSTERIOUS GALAXY FOR SALE

LOCUS

THE MAGAZINE OF THE SCIENCE FICTION & FANTASY FIELD • ISSUE 694 • VOL. 81 NO. 5 • \$7.50



ANDY DUNCAN THE NATURE OF BELIEF

SF IN ISRAEL

SHIMON ADAF • Yael Furman

GUY HASSON • Aharon Hauptman

Keren Landsman • Ehud Maimon

ICON REPORT: TEL AVIV 2018

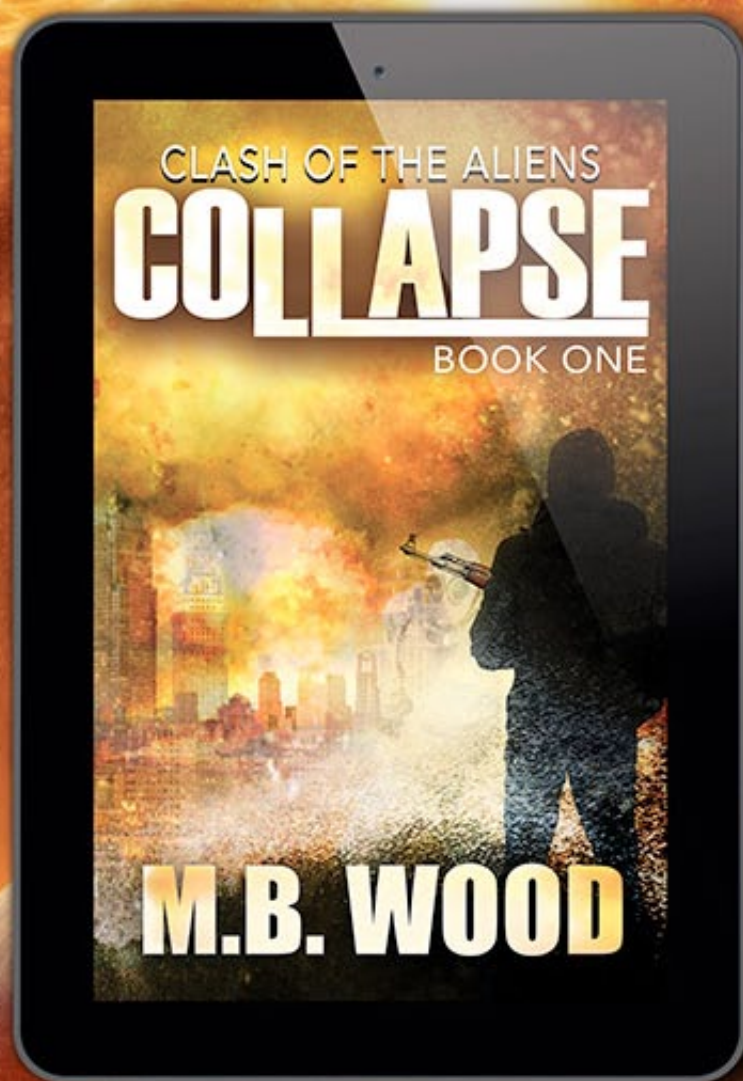
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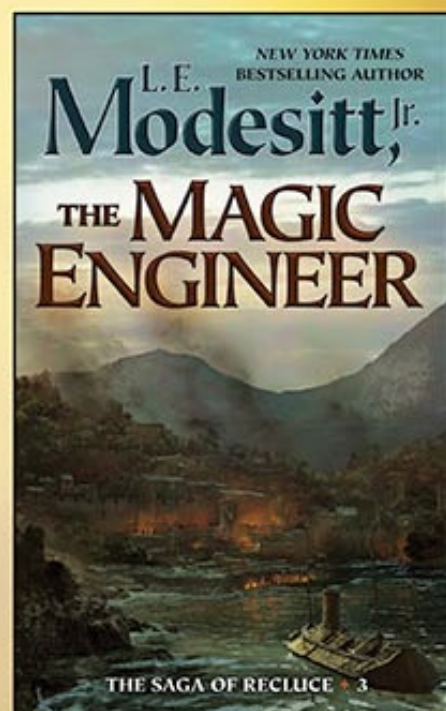
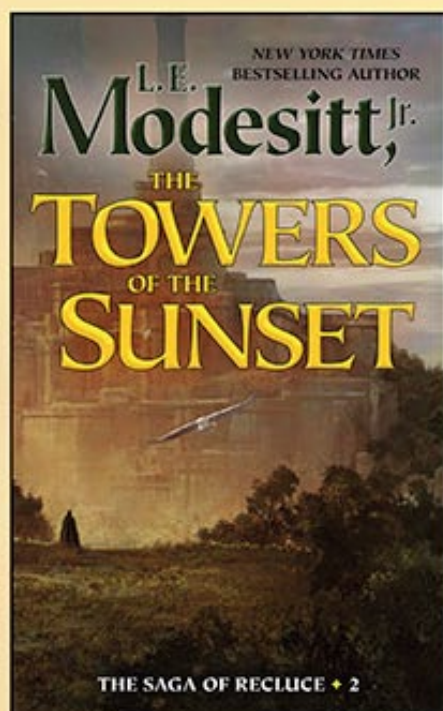
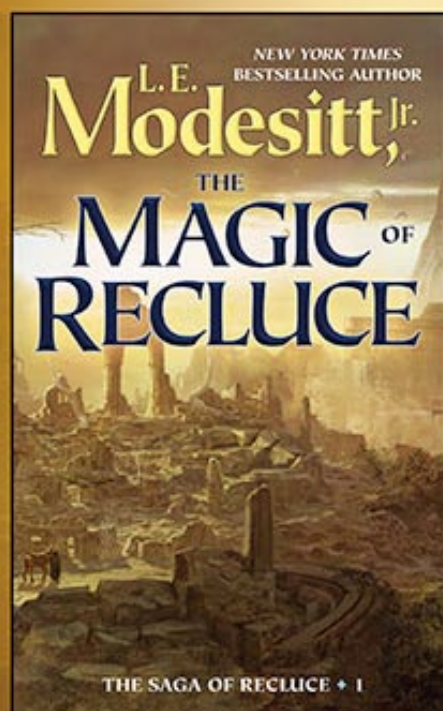
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CORRECTIONS TO LOCUS

In the October 2018 issue, we neglected to mention that Scott Connors edited (and contributed an introduction to) **In the Realms of Mystery and Wonder: Collected Prose Poems and Artwork of Clark Ashton Smith** (Centipede Press). The book was discussed in Karen Haber's art book review column. We apologize for the omission.

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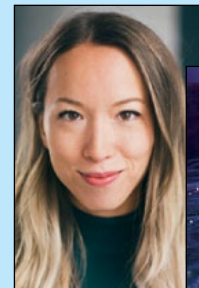
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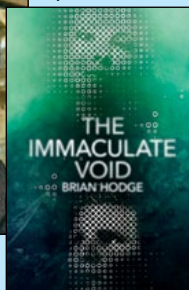
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In November, *Locus Online* features weekly listings of notable new books; periodic listings of periodicals, new books in paperback, and classics in reprint; and "Blinks" to online reviews, articles, and genre e-publications. In addition the site posts breaking news posted by the *Locus* staff; columns, sample reviews, and excerpted interviews from the Magazine; and periodic Roundtable posts from Alvaro Zinos-Amaro.

Link Wins Genius Grant

Kelly Link is one of 25 Mac-Arthur Foundation Fellows selected for 2018. Each “genius grant” recipient receives a no-strings-attached “stipend of \$625,000... paid out in equal quarterly installments over five years.”

Although nominees are reviewed for their achievements, the fellowship is not a lifetime achievement award, but rather an investment in a person’s originality, insight, and potential. Indeed, the purpose of the MacArthur Fellows Program is to enable recipients to exercise their own creative instincts for the benefit of human society.

Fellows are chosen by “a constantly changing pool of invited external nominators chosen from as broad a range of fields and areas of interest as possible” and a selection committee. Final decisions are made by the president and board of directors. “Nominators, evaluators, and selectors all serve anonymously and their correspondence is kept confidential.”

Previous winners of genre interest include writers Octavia E. Butler, Junot Díaz, Virginia Hamilton, Jonathan Lethem, Karen Russell, George Saunders, Jesmyn Ward, and author/artist David Macaulay. For more: <www.macfound.org>. ■



Kelly Link (2014)

Erewhon Books



Former Tor editor Liz Gorinsky is the president and publisher of new independent publishing company Erewhon Books, launched quietly in June 2018. Gorinsky says they “are starting to build our list with the aim of debuting our first season of new titles in 2020. We will focus on novel-length works of speculative fiction including science fiction, fantasy, horror, and other subgenres, but are open to other works of interest to SF&F readers.” They will be



Liz Gorinsky (2015)

distributed by Workman Publishing.

Gorinsky spent nearly 15 years at Tor, won the 2017 Hugo award for Best Editor Long Form, and was part of the team that founded *Tor.com*. At Tor she edited authors including Mary Robinette Kowal, Liu Cixin, Annalee Newitz, Cherie Priest, Nisi Shawl, Catherynne M. Valente, and Jeff VanderMeer, among others. Her editorial assistant is Jillian Feinberg, and Peter Burri is business advisor. They have “substantial financial backers who come from families with over fifty years of publishing experience and are committed to the long-term growth of the company.”

The press’s name is a reference to Samuel Butler’s satirical SF novel *Erewhon* (1871), and is pronounced as he preferred: “as a word of three syllables, all short – thus, ê-rê-whôn.” For more: <www.erewhonbooks.com/about-us>. ■

Aurora Awards Winners



Fonda Lee (2018)

The 2018 Aurora Awards winners have been announced “for Canadian literary and fan works that members of the Canadian Science Fiction and Fantasy Association (CSFFA) feel are exceptional.”

Best Novel: *Jade City*, Fonda Lee (Orbit).

Best YA Novel (tie): *Exo*, Fonda Lee (Scholastic); *Houses of the Old Blood*, Elizabeth Whitton (Kettlescon).

Best Short Fiction: “Gone Flying”, Liz Westbrook-Trenholm (*The Sum of Us: Tales of the Bonded and Bound*).

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British Fantasy Awards Winners

The British Fantasy Society announced the winners for the 2018 British Fantasy Awards during an awards ceremony at FantasyCon 2018, held October 19-21, 2018 at the Queen Hotel in Chester, England.

Best Fantasy Novel (the Robert Holdstock Award): *The Ninth Rain*, Jen Williams (Headline).

Best Horror Novel (the August Derleth Award): *The Changeling*, Victor LaValle (Spiegel & Grau).

Best Novella: *Passing Strange*, Ellen Klages (Tor.com Publishing).

Best Short Story: “Looking for Laika”, Laura Mauro (*Interzone* 11-12/17).

Best Collection: *Strange Weather*, Joe Hill (Gollancz).

Best Anthology: *New Fears*, Mark Morris, ed. (Titan).

Best Independent Press: *Unsung Stories*

Best Non-Fiction: *Gender Identity and Sexuality in Science Fiction and Fantasy*, Francesca T Barbini, ed. (Luna).

Best Magazine/Periodical: *Shoreline of Infinity*.

Best Artist: Jeffrey Alan Love.

Best Comic/Graphic Novel: *Monstress Vol. 2*, Marjorie Liu & Sana Takeda (Image).

Best Audio: *Anansi Boys*, Neil Gaiman, adapted by Dirk Maggs.

Best Film/Television Production: *Get Out*.

Best Newcomer (the Sydney J Bounds Award): Jeanette Ng, for *Under the Pendulum Sun* (Angry Robot).

Karl Edward Wagner Award: N.K. Jemisin.

Winners were chosen by jury, except for the special award (the Karl Edward Wagner Award), which was chosen by the BFS committee. For more: <www.britishfantasy.society.org/british-fantasy-awards/bfawinners>. ■

Mysterious Galaxy for Sale

Terry Gilman and Maryelizabeth Yturralde are seeking new owners for Mysterious Galaxy, their San Diego CA bookshop:

When we opened Mysterious Galaxy in 1993, we did so with the belief that it was essential to create a sustainable environment for years to come. Mysterious Galaxy and its immensely qualified and experienced booksellers are well-positioned to ensure that books and author events will remain a vital part of our community. The key ingredients that will contribute to the success of a new owner are all in place: a loyal customer base, a dedicated, hard-working staff, the technological tools to remain current and relevant, and a beautiful environment that appeals to customers of all ages. We are also here to provide the new owner with the necessary resources to ensure a smooth transition.

They’re “looking for someone who is passionate about Mysterious Galaxy, who genuinely loves our community, and who understands what it takes to operate a retail business.” They stress that “there is no threat of store closure. Indeed, we anticipate just the opposite: new growth, new business, and new opportunities within our industry.”

Interested buyers should contact Gilman at <terry@mystgalaxy.com>. ■



Maryelizabeth Yturralde, Terry Gilman

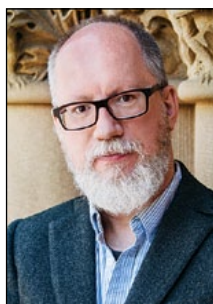


Mysterious Galaxy Bookstore

THE DATA FILE

Sunburst Awards Winners • The winners for the 2018 Sunburst Awards for Excellence in Canadian Literature of the Fantastic have been announced.

Adult Fiction: *The Bone Mother*, David Demchuk (ChiZine). **Young Adult Fiction:** *The Marrow Thieves*, Cherie Dimaline (Dancing Cat). **Short Story:** "The Beautiful Gears of Dying", Sandra Kasturi (*The Sum of Us*).



David Demchuk (2018)

"Winners receive a medallion that incorporates the Sunburst logo. Winners of both the Adult and Young Adult Sunburst Award also receive a cash prize of \$1,000, while winners of the Short Story Sunburst Award receive a cash prize of \$500."

The novel jurors for the 2018 awards were Megan Crewe, Kate Heartfield, Dominik Parisien, Halli Villegas, and Heather Wood. Short Story jurors were Candace Jane Dorsey, Emily Pohl-Weary, and Alexandra Renwick. For more: <www.sunburstaward.org/2018-shortlist>.

Copper Cylinder Awards Winners • The Sunburst Award Society has announced the winners of the seventh annual Copper Cylinder Awards.



Eden Robinson (2016)

The Adult Award winner is *Son of a Trickster* by Eden Robinson (Penguin Random House Canada). The Young Adult Award is a tie: *Scion of the Fox* by S.M. Beiko (ECW Press) and *Weave a Circle Round* by Kari Maaren (Tor Books).

The Copper Cylinder Awards celebrate "the best in Canadian fantastic literature published during the previous calendar year," and are selected by members of the Sunburst Award Society. The award's name comes from the first Canadian scientific romance, *A Strange Manuscript Found in a Copper Cylinder* by James De Mille. The winners receive a handcrafted copper cylinder trophy. For more <coppercylinderaward.ca/2017-winners>.

Condé Wins New Academy Prize • Maryse Condé was announced as the winner of the New Academy Prize in Literature at the Stockholm Public Library on October 12, 2018. The prize was founded by Swedish journalist Alexandra Pascalidou with the intent of providing an international literature award since the 2018 Nobel Prize in Literature is not being awarded. The New Academy plans to dissolve in December 2018. Other shortlisted authors were Neil Gaiman, Haruki Murakami, and Kim Thúy, though Murakami asked to be removed from consideration.

The winner was chosen by an expert jury. The one million kronor (around \$112,000) prize will

be presented at a formal event on December 9, 2018. The jury consisted of Lisbeth Larsson, Ann Pålsson (president of the jury), Gunilla Sandin, and Peter Stenson. For more: <www.dennyakademien.com/kopia-pa-the-finalists>.

PEN Sues Trump • Writers' organization PEN America is suing Donald Trump for violating first amendment rights by making "threats and retaliatory actions" against his opponents in the press, and for praising those who've committed acts of violence against journalists. PEN American president Jennifer Egan says, "It would be shocking at any time for the President of the United States to congratulate someone for an act of violence against a journalist, but right now, in the context of the apparent Khashoggi murder, it's frankly horrifying." *Washington Post* columnist Jamal Khashoggi is missing and presumed dead at the hands of the Saudi Arabian regime he often criticized.

The lawsuit notes that while Trump has the right to criticize journalists, it violates the constitution to use his governmental powers to punish them or to incite violence against them. The suit was filed in the southern district court of New York, and outlines numerous instances reprisals against journalists the President dislikes: "President Trump has directed his threats and retaliatory actions at specific outlets whose content and viewpoints he views as hostile.... As a result, journalists who report on the president or his administration reasonably believe they face a credible threat of government retaliation for carrying out the duties of their profession. President Trump has thus intentionally hung a sword of Damocles over the heads of countless writers, journalists and media entities."

Egan says, "Words are powerful weapons, too – as Trump's efforts to quash them attest. In keeping with PEN America's founding mission, we mean to stand together and show our strength." The suit can be read here: <pen.org/wp-content/uploads/2018/10/PEN-America-v-Trump-Complaint.pdf>.

Andrew Carnegie Medals Longlist • The American Library Association (ALA) has announced the longlist for the 2019 Andrew Carnegie Medals for Excellence for "the best fiction and nonfiction books for adult readers published in the US in the previous year." Numerous titles and authors of genre interest appear on the fiction list:

Friday Black, Nana Kwame Adjei-Brenyah (Mariner); **Census**, Jesse Ball (Ecco); **Freshwater**, Akwaeke Emezi (Grove); **Virgil Wander**, Leif Enger (Grove); **Unsheltered**, Barbara Kingsolver (Harper); **The Great Believers**, Rebecca Makkai (Viking); **Circe**, Madeline Miller (Little, Brown); **John Woman**, Walter Mosley (Grove); **The Overstory**, Richard Powers (Norton); **Lake Success**, Gary Shteyngart (Random House); **You Think It, I'll Say It**, Curtis Sittenfeld (Random House); **Tin Man**, Sarah Winman (Putnam); **The Mercy Seat**, Elizabeth Winthrop (Grove).

The shortlists will be announced on October

24, 2018 and the two medal winners will be announced on January 27, 2019 at the Reference and User Services Association's Book and Media Awards (BMAs) event during the American Library Association (ALA) Midwinter Meeting in Seattle WA. Winners receive \$5,000 and a medal. Judges for 2019 are Annie Bostrom (chair), Craig Clark, Sherri Gallentine, Marlene Harris, Susan Maguire, Kathy Sexton, and Sarah Barbara Watstein. For more: <www.ala.org/awardsgrants/carnegieadult/longlists>.

2018 National Book Awards Finalists • Finalists for the 2018 National Book Awards have been announced and include authors and works of genre interest.

Fiction: *Florida*, Lauren Groff (Riverhead); *The Great Believers*, Rebecca Makkai (Viking); *The Friend*, Sigrid Nunez (Riverhead).

Young People's Literature: *The Poet X*, Elizabeth Acevedo (HarperTeen); *The Assassination of Brangwain Spurge*, M.T. Anderson & Eugene Yelchin (Candlewick).

Translated Literature: *Disoriental*, Négar Djavadi, translated by Tina Kover (Europa Editions); *The Emissary*, Yoko Tawada, translated by Margaret Mitsutani (New Directions); *Flights*, Olga Tokarczuk, translated by Jennifer Croft (Riverhead).

Each finalist will receive a prize of \$1,000, a medal, and a citation; each of the category winners will receive \$10,000 and a bronze sculpture. Winners will be announced at a ceremony and benefit dinner at the Cipriani Wall Street in New York NY on November 14, 2018.

The fiction judges are Chris Bachelder, Laila Lalami (chair), Min Jin Lee, Laurie Muchnick, and Chinelo Okparanta. The Young People's Literature judges are Robin Benway (chair), Lamar Giles, Grace Worcester Greene, Valerie Koehler, and Mitali Perkins. The Translated Literature judges are Karen Maeda Allman, Sinan

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Galactic Philadelphia

The first anniversary of the Galactic Philadelphia reading series was held October 9, 2018 at the Irish Pub in Philadelphia PA, with readers Laura Anne Gilman and Lawrence M. Schoen. Sally Wiener Grotta curated the evening, and SFWA sponsors the series.



Sally Wiener Grotta, Laura Anne Gilman, Lawrence M. Schoen

PEOPLE & PUBLISHING

Milestones

CATHERYNE M. VALENTE & **HEATH MILLER** are the parents of **SEBASTIAN WILDE VALENTE MILLER**, born September 25, 2018.

TAMORA PIERCE is now represented by Emily van Beek of Folio Jr.

Awards

ISABEL ALLENDE, 76, will receive the Medal for Distinguished Contribution to American Letters from the National Book Foundation, which includes a \$10,000 prize. The medal will be presented November 14, 2018 at the 69th National Book Awards Ceremony and Benefit Dinner at Cipriani Wall Street New York.

TANANARIVE DUE received the Octavia Butler/L.A. Banks Memorial Award from the United California African-American Book-clubs (UCAAB) during the 12th annual Fall Into Fiction conference, held September 21-22, 2018 at the Long Beach Marriott in Long Beach CA. The award includes a trophy in the shape of California and was presented to Due by **STEVEN BARNES**.

AKWAEKE EMEZI, author of *Freshwater* (Grove; Faber and Faber), and **NANA KWAME ADJEI-BRENYAH**, author of *Friday Black* (Mariner), have been selected as "5 Under 35" honorees. Each year



Catherynne M. Valente, Sebastian Miller (2018)

the National Book Awards selects five debut authors under age 35 whose works promise "to leave a lasting impression on the literary landscape." Emezi, Adjei-Brenyah, and the other honorees will each receive \$1,000 and will be celebrated at an invitation-only ceremony in November.

SUZANNE PALMER's "The Secret Life of Bots" (*Clarkesworld* 9/17) won the \$500 WSFA Small Press Short Story Award, presented at Capclave, held September 28-30, 2018 in Rockville MD.

HANNAH LYNN's *The Afterlife of Walter Augustus* (self-published) won the £20,000 2018 Kindle Storyteller Award, presented at a ceremony at the Royal Society in London on October 3, 2018. The



Tamora Pierce (2011)

award is "open to anyone over the age of 18 who publishes their book through Kindle Direct Publishing on Amazon.co.uk."



Tananarive Due with award (2018)

set in the world of *Alice* and *Red Queen*, sold to Rebecca Brewer at Berkley via Lucienne Diver of the Knight Agency.

IAN McEWAN sold *Machines Like Me*, set in an alternate 1980s after Alan Turing created artificial intelligence, to Nan A. Talese and Anchor in the US and to Knopf Canada via Georges Borchardt of Georges Borchardt, Inc., and to Dan Franklin at Jonathan Cape UK via Peter Straus of Rogers, Coleridge & White.

W.M. AKERS sold *Westside*, described as "The Alienist meets *Jonathan Strange & Mr Norell*," and a second book to David Pomerico at Harper Voyager via Sharon Pelletier of Dystel, Goderich & Bourret.

A.J. HACKWITH sold *The Library of the Unwritten* and two more books to Rebecca Brewer at Ace via Caitlin McDonald of Donald Maass Literary Agency.

MARTIN L. SHOEMAKER's *Mutiny on the Aldrin Express*, which "collects and expands on the Carver and Aames stories," sold to Jason Kirk at 47North via David Fugate of LaunchBooks Literary Agency.

RUDOLPH HERZOG's supernatural collection *Ghosts of Berlin*, translated from the German by **EMMA RAULT**, sold to Dennis Johnson at Melville House.

S.R. ALGERNON sold collection *Souls and Hallows* to Reanimus Press.

N.J. WALTERS sold *Drakon's Knight*, seventh in the Blood of the Drakon series, to Candace Havens at Entangled Amara.

GEORGE GUTHRIDGE's collection *A³* went to Reanimus Press.

SUZANNE REDFEARN's literary fantasy *In an Instant* and a second book sold to Alicia Clancy

Books Sold

LOIS McMASTER BUJOLD sold six novellas in the Penric and Desdemona series to Toni Weisskopf at Baen via Eleanor Wood of Spectrum Literary Agency.

ELIZABETH BEAR sold "mega-collection" *The Best of Elizabeth Bear* to William Schafer at Subterranean Press via Jennifer Jackson of Donald Maass Literary Agency.

WESTON OCHSE sold *Bone Chase* to Joe Monti at Saga Press via Cherry Weiner of Cherry Weiner Literary Agency.

URSULA VERNON, writing as **T. KINGFISHER**, sold a novel to Navah Wolfe at Saga via Helen Breitwieser of Cornerstone Literary.

P.C. HODGELL's tenth Godstalker Chronicles novel sold to Toni Weisskopf at Baen via Jennifer Jackson of Donald Maass Literary Agency.

JAIME LEE MOYER sold *Brightfall*, "a re-imagining of Sherwood Forest as a land of fey and dragons," to Jo Fletcher at Jo Fletcher Books via Michael Carr of Veritas.

NATHAN BALLINGRUD sold collection *The Atlas of Hell* and first novel *The Strange* to Joe Monti at Saga in a pre-empt via Renee Zuckerbrot of Massie & McQuilkin.

RUTHANNA EMRYS sold SF novel *The Fifth Power* to Carl Engle-Laird at Tor.com via Cameron McClure of Donald Maass Literary Agency.

CHRISTINA HENRY's *Looking Glass*, collecting four novellas

Neukom Awards Ceremony

The 2018 Neukom Institute Literary Arts Awards were presented October 1, 2018 at Dartmouth College, with winners Lavie Tidhar, Corinne Duyvis, and Juan Martinez in attendance, along with judge Maria Dahvana Headley and award creator Dan Rockmore, director of the Neukom Institute. The \$5,000 award is open to submissions until December 31, 2018: <sites.dartmouth.edu/neukominstitutelitawards/ni-lit-award-for-speculative-fiction/>.



Maria Dahvana Headley, Juan Martinez, Corinne Duyvis, Lavie Tidhar, Daniel Rockmore



Suzanne Palmer (2018)

at Lake Union Publishing via Kevan Lyon of Marsal Lyon Literary Agency.

DANA MARIE BELL sold *The Hour of the Wolf*, fifth in the Maggie's Grove paranormal series, to Angela James at Carina Press.

CRAIG GALLANT sold high fantasy *Crimson Drifts*, historical novel *Jamaica*, and shared-world novel *Tale of the Alchemist*, all to Zmok Publishing.

ABIGAIL OWEN sold four books in the Fire's Edge series, set in the world of the Inferno Rising books, to Heather Howland at Entangled Amara via Evan Marshall of Evan Marshall Agency.

NATALIE DECKER sold *Within These Veins* to Georgia McBride at Month9Books via Brittany Booker Carter of Booker Albert Agency.

KATHRYN TROY sold *Bog Body* to Tee Tate at City Owl Press.

VERONICA ROTH sold collection *The End and Other Beginnings: Stories from the Future* and a YA novel to Katherine Tegen at Katherine Tegen Books in the US and to Rachel Denwood of Harper Children's UK via Joanna Volpe of New Leaf Literary & Media.

TOCHI ONYEBUCHI's YA *War Girls*, set in "a futuristic, *Black Panther*-inspired Nigeria," and a second title sold to Jessica Harriton at Razorbill via Noah Ballard of Curtis Brown.

SARA RAASCH & KRISTEN SIMMONS sold the Set Fire to the Gods duology, a YA fantasy set in a "Greco-Roman inspired world," to Kristin Daly Rens at Balzer & Bray via Mackenzie Brady Watson of Stuart Krichevsky Agency for Raasch and Joanna MacKenzie of Nelson Literary Agency for Simmons.

MARA FITZGERALD sold YA fantasy *The Walls in the Ruby Sky*



Veronica Roth (2016)

and a sequel to Patrice Caldwell at Disney-Hyperion via Carrie Pestritto of Laura Dail Literary Agency.

SUSAN COKAL's YA *Mermaid Moon* sold to Liz Bicknell at Candlewick via Stephen Barbara of Inkwell Management.

TARA SIM sold *Scavenge the Stars*, the first book in a YA fantasy duology described as "a gender-bent reimagining of *The Count of Monte Cristo*," to Patrice Caldwell at Disney-Hyperion in a pre-empt via Stephen Barbara of Inkwell Management on behalf of Glasstown Entertainment.

ALYSSA DAY sold YA post-apocalypse *Whisper of Rebellion* to Liz Pelleteier at Entangled Teen via Kevan Lyon of Marsal Lyon Literary Agency.

ALECHIA DOW's YA *The Sound of Stars* sold to Natasha Wilson at Inkyard Press via Uwe Stender of TriadaUS Literary Agency.

MERRIE DESTEFANO's SF YA *Valiant* and a second book sold to Heather Howland at Entangled Teen via Natalie Lakosil of Bradford Literary Agency.

LINDEN LEWIS sold debut *The First Sister* and two sequels to Michael Braff at Skybound via Alexandra Machinist at ICM.

First novelist **CRAIG LAURANCE GIDNEY** sold *A Spectral Hue* to Ross E. Lockhart at Word Horde.

NATALIE MURRAY sold *Upon a Time*, about an alternate Tudor England, to Brookie Cowles at Literary Crush.

ROBERT JACKSON BENNETT's novella *Vigilance* sold to Lee Harris at Tor.com with Justin Landon to edit via Cameron McClure of Donald Maass Literary Agency.



Tochi Onyebuchi (2017)

Media

ROBERT JORDAN's *Wheel of Time* series is being adapted as a TV series by Amazon Studios, with Rafe Judkins adapting and acting as showrunner. Amazon Studios and Sony Pictures Television are co-producing; executive producers are Rick Selvage and Larry Mondragon of Red Eagle Entertainment, Ted Field and Mike Weber of Radar Pictures, and Darren Lemke. Harriet McDougal, Jordan's widow, is a consulting producer. Jordan (a pen name for James Rigney) died in 2007; the *Wheel of Time* series was subsequently completed by **BRANDON SANDERSON**.

NEIL GAIMAN signed an overall TV deal with Amazon Studios, and will be developing TV projects exclusively with Amazon. A series based on *Good Omens* by Gaiman & **TERRY PRATCHETT** will premiere on Amazon next year. Gaiman says, "What decided me was how much I enjoyed working with the Amazon team on *Good Omens*... I'm thrilled to know that I'll have a home at Amazon in the future where

I can make television that nobody's seen before."

GUILLERMO DEL TORO & CORNELIA FUNKE sold *Pan's Labyrinth: The Labyrinth of the Faun*, a "reimagining" of the titular del Toro film in the form of ten short stories set in that world, with illustrations by **ALLEN WILLIAMS**, to Claudia Gabel at Katherine Tegen Books via Richard Abate and Gary Unger on behalf of Exile Entertainment. UK rights went to Rebecca McNally at Bloomsbury at auction via Jenny Savill of Andrew Nurnberg Associates.

BLAKE CROUCH's *Recursion* was optioned by Netflix for Shonda Rhimes and Betsy Beer at Shondaland and Matt Reeves at 6th and Idaho for development as a feature film and "television universe" via Angela Cheng Caplan of Cheng Caplan Company on behalf of David Hale Smith at Inkwell Management and Joel Vanderkloot of Nelson Davis.

AMANDA DOWNUM sold an Arkham Horror tie-in novel to Katrina Ostrander at Fantasy Flight Games via Jennifer Jackson of Donald Maass Literary Agency.

DENNIS TAYLOR's *We Are Legion (We Are Bob)* was optioned by Endeavor Content via Joel Gotler of Intellectual Property Group on behalf of the Ethan Ellenberg Agency.

COLIN O'SULLIVAN's near-future SF *The Dark Manual* was optioned for TV adaptation by Entertainment One via Addison Duffy of United Talent on behalf of Svetlana Pironko of Author Rights Agency.

SETH GRAHAM-SMITH's *The Last American Vampire* was optioned by NBC for development as a TV series, produced by Grahame-Smith and David Katzenberg of KatzSmith Productions and Terry Matalas with 20th Century Fox TV via William Morris Endeavor. ■

GRRM at the Emmys



George R.R. Martin, Nnedi Okorafor

Television series *Game of Thrones*, based on George R.R. Martin's epic fantasy series *A Song of Ice and Fire*, won nine Emmy Awards on September 17, 2018, including Outstanding Drama Series and Peter Dinklage's award for Outstanding Supporting Actor In A Drama Series. Martin attended the red carpet event in Hollywood with Nnedi Okorafor. For the complete list of Awards see the Emmy's site: <www.emmys.com/>.



THE NATURE OF BELIEF

ANDY DUNCAN

Andrew Robert Duncan was born September 21, 1964 in Columbia SC. He earned a BA in journalism from the University of South Carolina in 1986, and worked as a reporter and editor for seven years. He entered North Carolina State University's graduate English program, studying under John Kessel and earning his MA in 1995. He attended Clarion West in 1994, and received his MFA in fiction from the University of Alabama in Tuscaloosa in 2000.

Duncan's first published fiction was novelette "Liza and the Crazy Water Man" in the first Starlight anthology (1996). His first sale was actually "Beluthahatchie," which appeared in 1997 in Asimov's, and went on to become a Hugo Award finalist. On the strength of those pieces, he was a finalist for the John W. Campbell Award for Best New Writer in 1998. Novellas "The Executioners' Guild" and "Fortitude" (both 1999) were Nebula Award finalists; "Lincoln in Frogmore" (2000) was a World Fantasy finalist; "The Pottawatomie Giant" (2000) won the World Fantasy Award and was a Nebula Award finalist; "The Chief Designer" (2001) won a Sturgeon Memorial Award, and was a Hugo and Nebula Award finalist; "Zora and the Zombie" (2004) was a Stoker and Nebula Award finalist; "Unique Chicken Goes in Reverse" (2007) was a finalist for the Shirley Jackson and Nebula Awards; novella **The Night Cache** (2009) was a World Fantasy and Shirley Jackson Award finalist; "Close Encounters" (2012) was a Nebula Award winner. His collaborative novella with Ellen Klages, **Wakulla Springs** (2013), was a finalist for Hugo and Nebula Awards and won a World Fantasy Award.

Duncan's debut collection, **Beluthahatchie and Other Stories**, appeared in 2000, and won the World Fantasy Award. Second collection **The Pottawatomie Giant and Other Stories** appeared in early 2012. New collection **An Agent of Utopia** is out from Small Beer Press in November 2018.

Duncan taught undergraduate English for eight years, first at NC State University and then the University of Alabama. He was senior editor at trucking magazine *Overdrive* for five years, leaving in 2008 for a tenure-track job in the English department at Frostburg State University in Frostburg MD, where he lives with his wife Sydney.

"**Wakulla Springs** started years ago when Ellen Klages came up to me at the International Conference on the Fantastic in the Arts and said, 'I love you, and I love your work. I think we are kindred spirits. I need some advice. I have this mass of research. I've been putting it together for years. I'm no longer sure why. It all seems to hang together to me, but that may just be my imagination. I don't know whether there's a story there. Could I send you the material? Would you look at it?' This would be instantly attractive to any writer, because rather than work on our own stuff, we always love to immerse ourselves in somebody else's stuff and advise them. So I said, 'Sure, send it to me.'

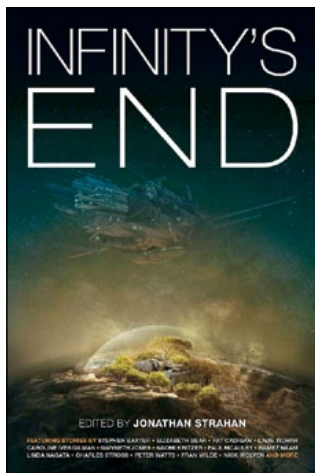
"I don't know what I was expecting – maybe a couple of email files or something – but what arrived within a week or so at the house was this crate. A child could have been transported in it. I wrestled this great big box into the house and slit it open. There was no outline, no cover letter, no post-it notes, or any sort of guide. It was just a mystery box filled with hundreds and hundreds of pages of photocopied materials – articles, photographs, advertisements, flyers, what-have-you – in no order whatsoever. I started pulling it out, and it was like a fantastic voyage – like roaming through Ellen Klages's mind. As I leafed through, themes emerged. There's rather a lot on the flora and fauna, particularly the prehistoric flora and fauna, of Florida. There's a lot on the filming of **Creature from the Black Lagoon**. There's a lot on the history of Tarzan as a character. There's a lot about race relations in the Jim Crow south. There's a surprising amount about chimpanzees in popular culture in America in the 1950s. And so on and so forth. I was going through all of it with complete happiness.

"Not long after that, I saw Klages again at another event. She said, 'Do you really think there's a story in all that?' I said, 'Oh, hell yes, there's a story, absolutely.' We sat down by the pool and on a legal pad talked out the story that seemed to emerge from all this, and wrote it down, and I passed her the legal pad, and said, 'Okay, you're welcome. Now, when you win an award for this, just credit me, and thank me for the help in brainstorming it.' She said, 'Oh, no. You're far too invested now.

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LOCUS LOOKS AT SHORT FICTION IN PRINT: RICH HORTON



Infinity's End, Jonathan Strahan, ed. (Solaris) September 2018.

F&SF 9-10/18
Galaxy's Edge 9/18
Uncanny 9-10/18

Speculative Japan 4, Edward Lipsett, ed. (Kurodahan Press) April 2018.

Shades Within Us, Susan Forest & Lucas K. Law, eds. (Laksa Media Groups) September 2018.

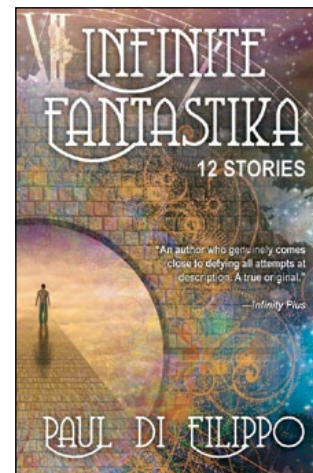
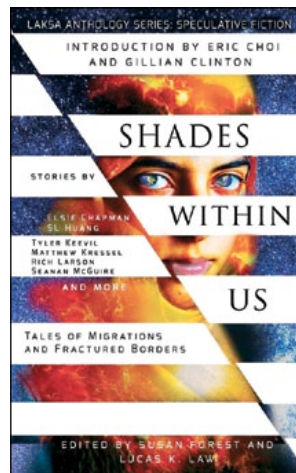
Infinite Fantastika, Paul Di Filippo (WordFire Press) September 2018.

Alfred Hitchcock's Mystery Magazine 9-10/18

As Jonathan Strahan's **Infinity's End** is the final entry in his Infinity Project series. It's a very strong book, and these volumes stand with the very best original anthology series ever in the field, series like Fred Pohl's *Star*, Damon Knight's *Orbit*, Robert Silverberg's *New Dimensions*, and Terry Carr's *Universe*. This book's main focus is on stories set in the solar system, in a variety of plausible futures in which the system is broadly (if perhaps strangely) inhabited.

From front to back the stories are varied and strong – from the very traditional, such as **Kristine Kathryn Rusch's** enjoyable adventure “**Once on the Blue Moon**” in which a young girl must foil space pirates, to a pretty challenging story about the importance of consistent time-keeping for long distance space travel, **Fran Wilde's** “**The Synchronist**”.

Four stories stood out for me. The two opening stories, both by **Robsons, Justina and Kelly**, are excellent. Justina's “**Foxy and Tiggs**” is about a humanoid foxling and a velociraptor, both intelligent designed beings, who work security at a luxury hotel on four distant planets. They are excited to get the chance to investigate a real murder. The story follows the successful investigation, which is nicely done, but what's more interesting is what we learn about Foxy, Tiggs, and the hotel, and what that implies about this particular future. Kelly's “**Intervention**” is a very intelligent story about child-rearing in a heavily inhabited future solar system. The narrator is from Luna, where creche work is socially frowned upon, so she



leaves to work on an asteroid-based creche – and then later gets a chance to work on a bid to reform Luna's failing creche system. This is really interesting social speculation, and the characters are very solidly portrayed, very honest.

Both those stories are grounded, with recognizable human characters. My other two favorites are set in much more distant futures, with much more posthuman characters. In “**A Portrait of Salai**” by **Hannu Rajaniemi**, we meet Sfumato, a radically posthuman individual, as we are creating art and music by raining comets on an artificial habitat. Ver project is threatened by the arrival of the Pageant, and the Iron Critics.... What is this about? It's a rather philosophical piece, set in a much altered, far future system where it seems all of humanity's Great Projects have failed, and the few who remain (having resisted the Great Temptation of Upload) fight the anomie of the apparent realization that there is nothing new under the (damaged) Sun. But perhaps there can be? That's the question the story asks, as it also hints at the past (and future?) relationship of Sfumato and ver once-lover Salai. Very cool stuff!

Peter Watts's “**Kindred**” is told in monologue, addressed from an entity to an intelligence – I'll leave the reader to learn which intelligence – it just created, a reconstructed human. It seems this is in the far future, and our monologist wants to discuss what it means to be human, and why humans war, and for a good reason, which we learn in time. It's another very philosophical story, and written to excellent effect. And I must say I love the title, which has of course multiple meanings, one very cute.

The September-October *F&SF* includes a story from the daughter of one of our greatest writers (and an *F&SF* regular). “**Suicide Watch**” by **Susan Emshwiller** is a horrific near-future story in which suicides are a form of reality entertainment – the rights to witness them are sold to individuals who show up to the appointed location. The narrator is shown witnessing a few suicides – then he runs short of money. You can probably guess where this is headed, and it gets there effectively.

Brian Trent's “**The Memorybox Vultures**” does neat things with the idea of uploaded simulations of dead people, based on memories they recorded. Donna Lane works with these “quasints,” and she finds herself involved with a dangerous

situation. A powerful politician is threatened by the potential release of the memories of a dead woman who had grown up next to him – and so his people go after Donna to try to find a way to get rid of the dead woman's quasint. This is interesting enough, but Trent has another twist or two in store. Nice work.

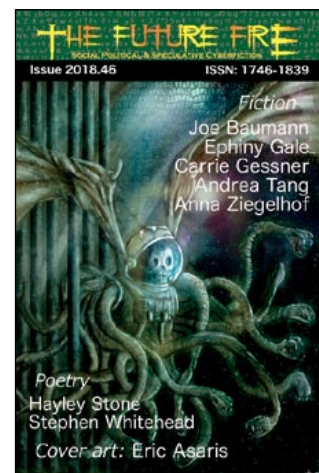
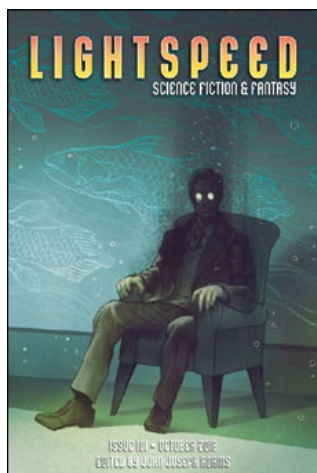
The latest from the intriguing Japanese writer **Yukimi Ogawa**, “**Taste of Opal**”, opens with the narrator, Kei, telling of her sale, as a young child, to a group of merchants. It turns out her value is in her blood, which certain jewelers use to make blood opals. Those have great value – as medicine, or as something else. We follow Kei through several “owners,” and one woman who rescues her, and the story turns a bit stranger. I'm not sure it all quite works, but it is interesting and different.

As I've written before, the magazine *Galaxy's Edge* has a certain tendency to feature very short and also humorous stories. Nothing wrong with this, though I'd like a bit more ambitious work mixed in. (They also feature more traditional adventure-oriented work, which I have found competent but rarely truly impressive.) The September issue is of a piece with most of the earlier ones, and my favorite story is again on the humorous side: **Alex Shvartsman's** “**Small Fortune and the Perpetual Luck Machine**”, in which Sylvia works at her Grandma's Magic Pawn shop. She would like more responsibility, but Grandma thinks she is too prone to taking shortcuts. Sylvia's latest misadventure is accepting the eponymous machine in pawn from a gnome named Nash (“the G is silent – the G in Gnome, that is”)... and at first things seem great when indeed the machine makes her lucky. But Grandma quickly realizes the moral consequences, and Sylvia needs to find a way to make the gnome take it back. Clever and amusing.

Uncanny's 24th issue is subtitled *Disabled People Destroy Science Fiction*, and it features stories from writers who identify as disabled. Not all the stories explicitly feature disabled characters, but most do, and if a few read more as well-intentioned homilies than stories, the best here are very fine indeed. **Fran Wilde** is as ever challenging and intriguing with “**Disconnect**”, about a woman whose bones and joints disappear

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LOCUS LOOKS AT SHORT FICTION ONLINE: KAREN BURNHAM



Clarkesworld 9/18
Beneath Ceaseless Skies 10/11/18, 10/25/18
Strange Horizons 9/18, 10/18
Giganotosaurus 9/18
Tor.com 9/19/18
Future Tense 8/18
Lightspeed 10/18
Apex Magazine 8/18
Future Fire 8/18

Clarkesworld has a strong issue in September, leading off with **Kelly Robson's** story "A Study in Oils". Written after Robson traveled to China on an arts grant, the story focuses on Zhang Lei, a Lunar hockey player running away from the consequences of a crime he committed on the ice. Lying low in a mountain town in China while waiting for an asylum application to go through, Zhang Lei gets to know the locals and the artists residing there. He returns to his passion for art and painting, working through his feelings about the event as we slowly learn exactly what happened. While there might have been a little more attention paid to the victim of the crime, the portrait of a troubled man using art to interrogate himself is very well done. Next up **D.A. Xiaolin Spires** provides commentary on today's society of social media "influencers" in "Waves of Influence". Skilled hacker Chenghui enacts a rather unlikely plan to apprentice herself to a major influencer in a bid to make her ailing sister happy. The world of the story is well thought out, and the result, what actually happens to Chenghui's relationship with her sister, is appropriately sobering. "Dandelion" by **Elly Bangs** is a multigenerational story with "I" (the narrator and youngest daughter) talking to "you" (her grandmother) and referring to "her" (the narrator's mother) when discussing the alien artefact that the grandmother found. All of them are scientists whose careers entwine with this artefact, and the different interpretations it yields over time sync well with different eras of science fictional aspirations as well. Finally, "The Foodie Federation's Dinosaur Farm" by **Luo Longxiang** (translated by **Andy Dudak**) is a really fun story. When extra-smart dinosaurs, *draconis sapiens*, overrun the titular farm (housed on a space habitat), A Lei is the sole worker left behind. He makes a deal with one of the dinosaur leaders to help them build primitive weapons for

tribal warfare, all the while trying to figure out how to get rescued. The backstory of why this dinosaur farm came to be reminded me quite a bit of another piece of fun food-centric SF, Cordwainer Smith's "From Gustible's Planet" (1962).

In October *Beneath Ceaseless Skies* continues their 10th anniversary celebration with their second special double issue in a row, showcasing the breadth of stories that can all fall under the remit of "literary adventure fantasy." A novelette, "The Tale of the Scout and the Pachydormu" by **Gregory Norman Bossert** starts out with descriptions of a seemingly cozy holiday tradition, then we get the story that inspires the tradition. There's a governor who cannot sleep, the many attempts to fix the problem, and finally the titular Scout and beast who bring relief to the Governor, but with unforeseen consequences. It's a story that is by turns absurd, charming, and creepy. "The Tragedy of Zayred the Splendid" by **Grace Seybold** is a story of two war bards, both deceased and cursed to try to influence their legacy by planting stories among the populace. As each tries to plant their narratives in society, they get increasingly creative and desperate, until finally even the truth is brought into service. I love how this story highlights the power of narrative in shaping perceptions and politics, especially in times of prolonged war, and the well-drawn relationship between two enemies who used to be on the same side. **Jaymee Goh's** story, "Magic Potion Behind-the-Mountains" features a young royal magistrate sent to administer a province far away from the capital. Upon hearing that the people in the region are uncommonly strong, he seeks to learn their secret. He respectfully asks a grandmother to teach him, and faithfully follows her training as well as keeping up with his duties. As such, he becomes much better integrated into the community and is able to stand with them against outside threats. This is a wonderful story about the magic that can be unlocked if people take time to really listen.

Rounding out October for *BCS*, **Megan Arkenberg's** story "The Oracle and the Sea" opens with a normal seaside scene described in the most loathsome terms possible, as perceived by a genius musician/would-be-revolutionary/oracle who has been banished there. I especially appreciated: "The sea is loudest at night. Kashmai... listens to

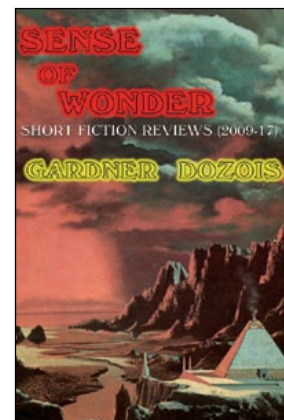
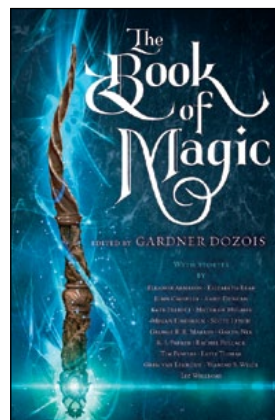
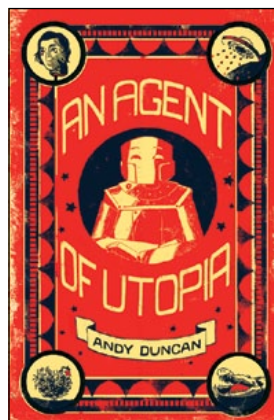
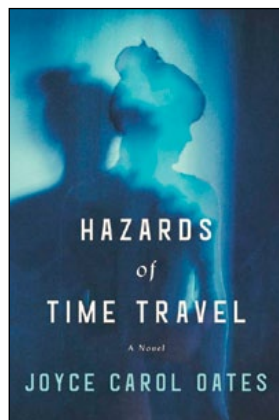
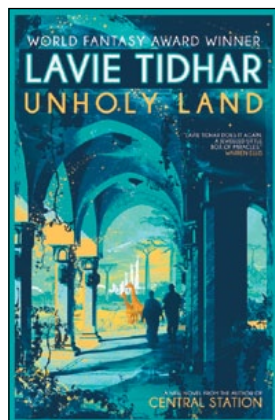
it gnawing on the sand." We learn how she wound up in this circumstance and what being an Oracle has meant for her life. In "The Bodice, The Hem, The Woman, Death" by **Karen Osborne** we get a powerful story of women in war-time. A high-class mother is planning for her tomboy daughter's society debut as war encroaches closer and closer to their city. Determined to wait for her husband, a general, they stay too long and watch as their wealth is ransacked for the war effort. In this society gems can hold the souls of those departed, and the mother has always had the voices of her ancestors in her jewelry, whispering to her about upholding the standards of her social station. When those gems are appropriated to run machines of war and when her dresses are cut up for fabric, she becomes almost catatonic and her daughter has to step up. The love they have for each other, as unlikely as that seemed during the beginning of the story (set during a scene of adolescent/parent conflict), is extremely moving, as is the daughter's strategy to save her mother. This is a story of survival, and women's power and relationships in incredibly difficult circumstances, and it's also a tale of how war and societal collapse can ultimately level a highly stratified society.

Two stories in September's *Strange Horizons* feature particularly interesting scenarios. In "Seedlings" by **Audrey R. Hollis**, Pamela is able to take a pill that transforms her into a human cactus. Her partner is fine with that transformation, but, despite Pamela's hints, Lydia doesn't want to transform herself. While the metaphorical reading is obvious, the attention to detail regarding what life as a large, mobile cactus would be like was very engaging. In a more traditional SF setting, "Tamales in Space, and Other Phrases for the Beginning Speaker" by **Gabriela Santiago** features Carmela, a restaurant owner on a space station that serves humans and aliens. The alien

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THIS MONTH IN HISTORY

November 23, 2028. Reparations. Life President Trump signs Thanksgiving Order, forgiving student debt of male descendants of slaves. Females and dropouts receive six-ounce frozen turkeys and a six-month subscription to *Consumer Reports*.



Unholy Land, Lavie Tidhar (Tachyon 978-1-61696-304-0, \$15.95, 262pp, tp) November 2018.

Hazards of Time Travel, Joyce Carol Oates (Ecco 978-0-06-231959-3, \$26.99, 336p, hc) November 2018.

An Agent of Utopia, Andy Duncan (Small Beer 978-1-61873-153-1, \$16.00 288p, tp) November 2018.

The Book of Magic, Gardner Dozois, ed. (Bantam 978-0-399-59378-9, \$30.00, 576pp, hc) October 2016.

Sense of Wonder: Short Fiction Reviews (2009-2017), Gardner Dozois (Advent/ReAnimus Press 978-1718795051, \$19.99, 444+60pp, tp) May 2018.

It may be the oldest Nimby game in the world. By now, we could assemble a small shelf of alternate histories concerning unrealized Jewish homelands in unlikely parts of the globe. Twenty years ago, Janet Berliner and George Guthridge won a Bram Stoker award for **Children of the Dusk**, the final volume of their Madagascar Manifesto trilogy, which had European Jews displaced to Madagascar (an actual Nazi proposal), and Michael Chabon famously had them resettled in Sitka AK in **The Yiddish Policemen's Union**. Then in 2016 came Simone Zelitch's **Judenstaat**, in which the settlement was in Saxony, and the English translation of Navah Semel's **Isra Isle**, based on the wacky plan of a real-life 19th-century American visionary to set up a homeland on an island he'd bought in the Niagara River in western New York (no one showed up). So when Lavie Tidhar, in **Unholy Land**, unearths an actual 1904 proposal to relocate European Jews to a part of British East Africa (now Uganda), it shouldn't come as that much of a surprise: it's already part of a tradition. (This doesn't even count Theodor Herzl's own 1902 **Altneuland**, possibly the ur-text for such stories, although it located its peaceful Jewish state pretty close to home, in Palestine.)

Tidhar does mention Herzl's utopian scheme in **Unholy Land**, and in fact Altneuland is one of several alternate histories he alludes to in a novel which, in what is becoming a familiar Tidhar strategy, increasingly plays with the

interpenetration of different realities rather than simply offering a pair of alternate timelines. His protagonist is a pulp novelist named Lior Tirosh, who not only shares a familial resemblance to the elusive adventure writer Mike Longshott in the World Fantasy winner **Osama** or the Yiddish pulpster Shomer in **A Man Lies Dreaming**, but who often sounds like a version of Tidhar himself. At one point, he muses to a friend that he might write a book about "Adolf Hitler as a private detective or something," and we're told "he was most comfortable in his books, his little *what if* fantasies." In one reality, we learn "he won a small award a few years back, for a weird political novel called **Osama**."

As the novel opens, Tirosh is returning to his homeland of Palestina, the Jewish state carved out of Uganda in the early 20th century, where he soon learns that his niece Deborah, an anthropology graduate student researching artifacts of the original settlement, has gone missing. That sets up the central mystery plot-thread, but we soon meet two other viewpoint characters, a brutal "special investigator" named Bloom, who is following Tirosh for reasons that later become apparent (and whose own homeland is Altneuland), and Nur Al-Hussaini, an historian (and SF scholar!) whose talent for shifting between realities – sometimes even on a plane in mid-air – has gotten her recruited by the Border Agency, which monitors the various timelines. These parallel histories, she learns, meet at certain locations called crosshatches (interestingly, Tidhar uses the term almost exactly as John Clute uses it in **The Encyclopedia of Fantasy**, and later employs a similarly Clutean term, "thinning"). At first, these characters are distinguished by point of view – Tirosh in third person, Bloom in first-person, and Nur in second-person, but it gradually becomes apparent that Bloom is managing the entire narrative.

Let it appear that **Unholy Land** is entirely preoccupied with Dickian reality-juggling and hopscotching points of view, though, Tidhar hasn't forgotten what he apparently views as his hardboiled ancestry. Not long after Tirosh arrives in Ararat, the capital city of Palestina, he witnesses a suicide bombing on a bus, and an old friend who meets him in his hotel room dies suddenly, the victim of a poisoned hotel minibar apparently intended for Tirosh. His search for his niece leads him to her thesis adviser at the university

and later to a pub and a bookstore she may have frequented – but, in good private eye fashion, it also gets him knocked out and abducted. Between his own increasingly hazardous investigations, Bloom's efforts to keep track of him, and Nur's border-enforcement assignment, we get enough gunfights, mistaken identities, violent murders, and long-buried secrets to keep the pulp juices flowing. Does Tirosh ever find Deborah? Who among the major characters ends up in which of the various timelines, and why? Early in the novel, Bloom makes a comment that helps put in perspective not only Tidhar's crosshatched tale, but perhaps all those other alternate Jewish homeland novels as well. "Imagine that you are one thing", he says, "and, at the same time, something other entirely, both trying to coexist at once. That is the condition of being a Jew, I sometimes think – to always be one thing and another, to never quite fit. We are the grains of sand that irritate the oyster shell of the world."

By extending Tidhar's exploration of multiple and metafictional realities in even more sophisticated and assured ways than his earlier novels, **Unholy Land** is quite an irritated oyster.

The main problem with contemporary dystopian fiction, I think, is that it no longer demands any imagination. It's not just that the US is currently being governed by the petulant brat from Jerome Bixby's "It's a *Good Life*" (or that the rest of the government is acting like the terrified adults in that story), but that the formula for such fiction is by now so extensive that you can pretty much assemble your nightmare from pre-fab parts – grab a bit of **Nineteen Eighty-Four** or **We** here, a bit of **The Handmaid's Tale** there, and (from the movies at least) good-looking teens in rough clothes, and pretty soon you've got a Legoland version of Airstrip One. The dim future which Joyce Carol Oates describes in the opening chapters of her first unambiguously SF novel, **Hazards of Time Travel**, is largely such an over-the-counter dystopia – everyone is spied on by Home Security, social class is defined by skin tone, history is rewritten, people are arbitrarily "deleted" or even "vaporized" – but fortunately, most of the novel takes place elsewhere. When Adriane Strohl inadvertently asks unwelcome questions in her high school valedictorian address, she finds herself arrested and sentenced to a four-year exile in the mysterious Zone Nine.

But it's a uniquely radical form of exile: her body is to be disassembled at the molecular level and somehow "teletransported" (an oddly archaic-sounding word) in both time and space. "Zone Nine," she quickly learns, is the campus of the thoroughly whitebread and utterly self-satisfied Wainscotia University in northern Wisconsin in 1959, where she's been given the name of Mary Ellen Enright.

Maybe it's just coincidence, but Wainscotia calls to mind John Clute's notion of "wainscot societies" hidden within the dominant culture (along with Tidhar's "crosshatch," is it suddenly Clute-neologism time?), and that's not a bad description of what large American universities were like in the 1950s. Oates has a good deal of fun with Mary Ellen's coming to terms with everything from typewriters and cigarette smoking to girdles and "sweater sets," not to mention the casual racism, anti-Semitism, kneejerk anti-Communism, and nuclear fear of the 1950s. She's been prohibited from revealing any aspects of the future (and a microchip somehow blurs her memories of such events anyway), and she soon feels alienated from her dorm mates and fellow students, attracted only to an assistant professor of psychology she suspects may be another exile. Interestingly, the idea of a professor dating an undergraduate is hardly an issue as their tentative romance unfolds, gets complicated, and eventually leads Mary Ellen to question the very nature of her exile and Wainscotia itself.

By keeping her totalitarian dystopia mostly in the background, functioning largely as a kind of vengeful Old Testament god ready to strike at any moment (even back in 1959), Oates is able to focus on her traditional strengths as a novelist, with Mary Ellen and several secondary characters drawn with assured strokes and the setting evoked with a satirical incisiveness that undercuts any notion of 1950s nostalgia. Wainscotia turns out to be a kind of intellectual dystopia of its own, a bastion of self-important academic mediocrity, championing Skinnerian behaviorism, racist anthropology, Whig history, and even third-rate Frost poetry, with gullible staff members cheerfully expecting any number of arrogant professors to eventually win the Nobel Prize. Oates devotes a surprising amount of time to discussions of behaviorist psychology – at one point Mary Ellen's psychologist boyfriend even proposes a version of Stanley Milgram's "obedience to authority" experiment, which of course wouldn't happen in real history for a couple of years – suggesting that her future dystopia actually has at least a few roots in the fascination with conditioning that seemed so appealing to the 1950s status quo. In fact, the most interesting aspect of the novel is the notion that the seeds of this dystopia are already apparent in the 1950s Midwest (which rather chillingly refers to itself as "the Happy Place" in the novel). As an intellectual argument, it's fascinating if a bit muddled in the telling, and there's a bit of muddle about her deployment of time travel as well (if it even *is* actual time travel – that's another question that gets raised). But as a tale of a lonely young woman in the strange land of our pre-dystopian past, it keeps the pages turning, and veers into an

unexpected but provocative conclusion.

There are few contemporary writers in any genre as immediately identifiable by voice alone as Andy Duncan, and it's a voice with roots as far back as Mark Twain and as current as Howard Waldrop, finely attuned to the various tributaries of American vernacular – but often quite a bit darker than its down-home patina would make it seem. That's one reason the title story of his new collection **An Agent of Utopia** seems so striking: it's set in 16th century London, narrated with the formal diction of a diplomatic report ("To the Prince and Tranibors of our good land"), and it concerns the efforts of Sir Thomas More's daughter Margaret to reclaim his head following his execution. That much seems historically true, but Duncan's narrator is a visitor from More's own Utopia, sent to offer him refuge by, basically, bribing him out of prison with the fabulous jewels that are considered merely street litter in Utopia. More declines the offer, and the agent is then recruited by Margaret in her odd quest. As peaceful as that utopian homeland may be, the agent turns out to be pretty kick-ass when it comes to violently dispatching foes in the service of Margaret. More's disembodied head, which turns out to be annoyingly chatty at inopportune times, isn't much help. This is where a more familiar Duncan emerges, with his wry sense of absurdity and a neat, unexpected twist at the end.

"An Agent of Utopia" is one of two original stories in the collection, which in some ways provides a kind of retrospective of Duncan's career so far. Seven of the selections were in his 2012 collection **The Pottawatomie Giant and Other Stories** (published in the UK only by PS Publishing), while two appeared in **Beluthahatchie and Other Stories**, which earned a World Fantasy Award way back in 2001. "Slow as a Bullet", from Jonathan Strahan's **Eclipse** series, hasn't previously appeared in a Duncan collection, while "Joe Diabo's Farewell" is the other story original to the collection. "Slow as a Bullet" is a classic tall tale about a Florida braggart who boasts he can outrun a bullet and then spends a year mixing gunpowder with every slow thing he can think of – molasses, drying paint, ground turtle shells, etc. – told in the colorful folk idioms of the rural South, such as describing an ancient collie as "blind in one eye and couldn't see out the other, and had so much arthritis that she wouldn't have been walking if she hadn't been held up and jerked along by the fleas." "Joe Diabo's Farewell", like several other stories, derives from Duncan's apparently tireless rummaging around in the dusty attic of American folk history. The narrator, Eddie Two Rivers DeLisle, is a Mohawk "high steel" riveter working on the (real) Fred R. French building in New York in 1926, when he witnesses a veteran co-worker fall to his death. That weekend, Eddie and a couple of friends decide to attend the elaborate premiere of a Hoot Gibson western about General Custer, where a bonus will be paid to "real Indians" who participate in the sideshow – which of course turns out to be an appalling carnival of stereotypes and clichés. There's a lovely scene, though, after the film, in which the mostly-fake

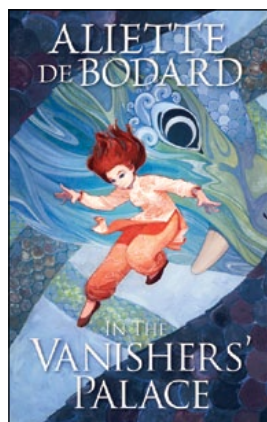
"Indian" performers – Jewish, black, Mohawk, Italian – find common ground over a street vendor's roasted chickpeas, which mean something different in each of their cultures. "If we cross paths after tonight," Eddie thinks, "we won't even recognize each other. We'll just see a Negro, or a Greek, or a Jew, and that's all we'll see." It's an insight that neatly captures Duncan's dual vision of America – the unique promise it offers for community, and the ways in which it repeatedly squanders that promise.

Several of the other stories, familiar to those who have followed Duncan's career, provide insight into some of his trademark techniques – such as borrowing incidents from the lives of historical figures, and (rather than simply fictionalizing them) weaving his own tales around such kernels, often by choosing an unusual viewpoint (such as that visitor from Utopia). For example, "Unique Chicken Goes in Reverse" is based on an odd incident in the childhood of Flannery O'Connor (you can still find the original Pathé newsreel online), but the story focuses on how the young girl's unique version of faith challenges the local priest's orthodoxy. The World Fantasy-winning "The Pottawatomie Giant" pivots around a 1915 tiff between Houdini and heavyweight boxing champion Jess Willard, when Willard refused to join him on stage, but the viewpoint quickly jumps forward to 1968, the year of Willard's death, and then to that of his granddaughter Jennifer, becoming in the process a moving meditation on lost opportunity, and finally a kind of micro-alternate-history. In "Senator Bilbo", a satire that feels more disturbingly relevant now than when it appeared in 2001, Duncan unearths the tale of a real-life white supremacist Mississippi senator named Theodore Bilbo, and uses the name coincidence to weave a tale of an older Bilbo Baggins railing against immigrants and racial purity in the Shire.

The narrator of the UFO-abductee tale "Close Encounters" has the name of the real-life Buck Nelson, a Missouri farmer who claimed to have met aliens and who staged an annual UFO festival for years; here he grudgingly agrees to talk to a young woman reporter who may not be what she seems. The line between history and not-history is even more blurred in "Zora and the Zombie", which is woven out of an incident from Zora Neale Hurston's researches in Haiti in the 1930s, when she met and even photographed a reputed zombie woman, but any hint of the supernatural takes a back seat to Duncan's portrayal of Hurston as a confident, clever scholar, facing down an arrogant doctor, a frightful cannibal cult, and a kind of local sex-goddess named Erzulie. Hurston's work also seems to figure in the oddly titled "Daddy Mention and the Monday Skull", in which the title character seeks the gift of song from Uncle Monday, a medicine man-turned-alligator (described in one of Hurston's collected Florida folktales), hoping for success like that of the actual prison singing group the Prisonaires (whose major hit, "Walking in the Rain", you can also find online).

As "Daddy Mention" suggests, music often plays an important role in Duncan's stories (some-

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In the Vanishers' Palace, Aliette de Bodard (JABberwocky 9781625673749, \$5.99, 145pp, eb) October 2018. Cover by Kelsey Liggett.

Time's Children, D.B. Jackson (Angry Robot 9780857667915, \$12.99, 528pp, tp) October 2018. Cover by Jan Weßbecher.

The Brilliant Death, Amy Rose Capetta (Viking Books for Young Readers 978-0451478443, \$18.99, 352pp, hc) October 2018.

Girls of Paper and Fire, Natasha Ngan (Jimmy Patterson Presents 978-0316561365, \$18.99, 400pp, hc) November 2018.

Aliette de Bodard's **In the Vanishers' Palace** is a new short novel from an extremely talented author. At approximately 145 pages (or 49,000 words), it's technically only a little longer than a novella, but it packs an epic amount of worldbuilding and character development into that short space.

The world is a devastated, poisoned place, full of terrible diseases and monstrous creatures (and creations). The Vanishers came, enslaved and changed the world – and then disappeared, leaving the world even more broken in their wake.

Failed scholar Yën is the daughter of her village's only healer. She's her mother's only child, but to the village elders, she's barely useful. When her mother invokes a powerful spirit – a dragon – to save the seriously ill daughter of one of the village elders, the village elders decide that Yën will pay the dragon's demanded price, rather than her more useful mother or the more valuable patient. Everyone knows that dragons kill, and when she's traded away to the dragon, Yën expects to be tortured and killed for the dragon's amusement.

Vu Côn is one of the last dragons walking the earth, and she knows all too well that everything has a price. She has a use for Yën: she needs a scholar to tutor her headstrong children, impulsive, over-certain Liên and quiet, worried Thông. Vu Côn wants them to have more care for traditions and respect than she can bring herself to have, and for that she needs a scholar, someone who cares about such things as more than a duty. Vu Côn has duties of her own – Vu Côn has *patients*, for she has dedicated herself to healing the ill, those who come to her ravaged by diseases that the Vanishers let loose. She dwells in a building that the Vanishers made, because there is no other



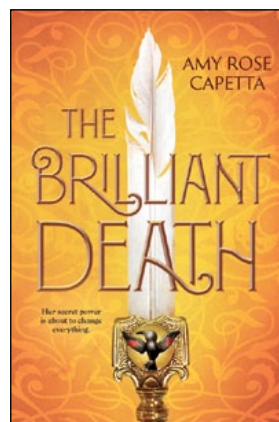
place better suited to her purposes, but the Vanishers' palace is a terrifying, vertiginous structure, where doors can open from the horizontal to the vertical, windows can look out beneath one's feet, and any corner could conceal death.

She brings Yën back to this palace, and at first Yën is terrified – intimidated by her surroundings and by the dragon who's both master and jailer. But as time wears on, she begins to see a softer, more compassionate side – and finds herself wrestling with an impossible attraction to the other woman. It's an attraction that's reciprocated, though Vu Côn knows nothing can ever come of it – for one thing, it would be wrong to exploit the power imbalance between them. Worse, Vu Côn soon realises that Yën is changing – that some virus is altering her, giving her access to magic but also killing her slowly. She thinks she can fix it without telling Yën, but Vu Côn has to reassess quite a few of her assumptions when her secrets (and those of her children) are explosively revealed. Betrayed, sick near to death, and desperately unhappy, Yën has to choose where her happiness lies – and Vu Côn has to accept that her knowledge of what's best for people has limits.

Though **In the Vanishers' Palace** is set in a new continuity, its worldbuilding shares the same deft, complicated vibrancy as de Bodard's Xuya stories and the "Dominion of the Fallen" series. The world and the characters are drawn in sharp relief, and **In the Vanishers' Palace** has a precision and intensity about its characters and the relationships between them that gives a striking, edged realism to its emotional arcs. And in a pleasing touch, nonbinary characters are part of the world (two have a prominent role to play) and queerness is an unmarked state.

De Bodard has referred to **In the Vanishers' Palace** as a "dark retelling of Beauty and the Beast." The Beauty and the Beast parallels are obvious, including the filial loyalty that sends a daughter into the power of a "beast" in order to preserve her parent. Worldbuilding aside, though, while **In the Vanishers' Palace** may be wrenching, in narrative and emotional terms, it's a lot kinder than it is *dark*. Its characters care despite themselves, and most of them, most of the time, act with good intentions (though sometimes good intentions result in poor outcomes).

This is a compelling short novel, with vivid and fascinating characters. (It's so compelling, in fact, that every time I went back to it while writing this review to check a spelling, I found myself car-



ried away for pages on end before I could recall myself to my work.) For me, it's an utter delight: a really enjoyable, polished and gleaming jewel of a story. I sincerely hope de Bodard returns to these characters and to this world.

D.B. Jackson is the pen-name of David B. Coe. The author has written several novels under each name, though I confess I've only read a couple of those – **Thieftaker** and **Thieves' Quarry**, set in an alternate version of historical 18th-century Boston with magic. **Time's Children** is the start of a new series, the Islevale Cycle, whose premise combines epic fantasy with time travel.

In the world of **Time's Children**, Walkers can travel back (and then forward again) in time, but only at a cost: the time they travel is added to their lives, so if a 40-year-old person travels back in time ten years, they will arrive as the physiological equivalent of a 50-year-old – and if they then travel forward again to the point at which they started, they will return as a 60-year-old. Rules govern what use may be made of Walkers, for their own protection, but in the face of political expediency, it seems rules are made to be broken.

Fifteen-year-old Walker Tobias Doljean has been training at the Windhome Academy for most of his life. When he's called to Daerjen to serve in the sovereign's court, he sees it as the opportunity of a lifetime, the culmination of his ambitions: he'll be valued, honoured, and richly rewarded (or so, at least, he believes). But when he arrives at Daerjen, he learns that the sovereign wants him to travel back in time a full 14 years, in order to prevent a war that is ruining the kingdom. The Walk will cost Tobias years of his life, but he's convinced it's worth it. Unfortunately, there's a spy in the court of Daerjen, and their enemies have Walkers, too, and when Tobias Walks back into the past, his arrival is shortly followed by the assassination of the younger sovereign he's come to warn – the sovereign, and his entire family with the exception of his infant daughter. Tobias – a boy in a man's body – is left trying to keep infant princess Sofia alive while on the run from people who want to kill them both.

Meanwhile, back in the future that Tobias left, everything has changed. His once-girlfriend, Mara, is not a Walker – at least, so she thinks. But her sense of time is strong enough that she feels a pervasive background wrongness. When a time-demon of the kind known as Tirribin – a time-demon who used to be Tobias's friend – tells



her that time has been changed, that it's significantly out of kilter with what it *ought* to be, Mara discovers hidden gifts within herself. In addition to her other talents, she's a Walker, too. This discovery, amongst other circumstances, spurs her to take the dangerous leap of walking back into the past to help a boy that this version of her has never met, and to try to thwart the totalitarian designs of the militaristic state that now controls most of the known world.

Both Tobias and Mara are hunted. When Mara finally catches up with Tobias – partly by luck, partly by reason, and partly through the ability to make very useful friends – they will be hunted together. They have to deal with Tobias remembering Mara and his friendship with her, while to Mara, Tobias is a stranger. Not to mention being hunted, being essentially children in adult bodies, and having an infant to care for and protect.

The protagonists' ages makes **Time's Children** feel like a YA novel – they're so damn young and certain, until they run up against the world's complexities and cruelties and find they don't know as much as they thought they did. **Time's Children** also has a definite coming-of-age quality. But if it's intended as YA, it's something of a dark one: Tobias is captured and brutally tortured, and it seems inevitable (based on the first chapter) that he's doomed to age towards and past physiological middle age rather more rapidly than most people grow up into their twenties. The inevitability of early death follows him and Mara both, even if they're successful in their quest to save the infant princess and eventually restore the timeline. Their primary antagonist is a brutally professional assassin, who has very few qualms about mass-murder (and who blames Tobias for the mission-related aging of his Walker wife).

Jackson has a deft touch with characterisation. The two young protagonists are very relatable and recognisably *young* adults. Even their main antagonist, the assassin, feels like a well-rounded professional. In worldbuilding terms, the world of **Time's Children**, absent its time-travel elements, seems very similar to a number of other fantasies, with its scattered, warring island kingdoms, its one academy for the teaching of magically gifted individuals, and its limited approaches to religion – but sometimes the classic approach does work really well, especially since Jackson's world also includes gunpowder. From my point of view, though, it's unfortunate that this world appears to have no visible queer people at all, not even a mention. It's all the more notable since the majority of my SFF reading these days makes at least a nod in the direction of acknowledging the existence of people like me.

On the whole, **Time's Children** is a compelling novel, enjoyable and fun. I'll be looking out for the sequel.

Speaking of queer representation and YA novels: there's no doubt about the presence of queer people in either Amy Rose Capetta's **The Brilliant Death** or Natasha Ngan's **Girls of Paper and Fire**, both of which are published from YA imprints.

I haven't much followed Amy Rose Capetta's career to date, though buried somewhere in the

depths of my to-read pile is (I believe) a copy of her third novel, last year's **Echo After Echo**. **The Brilliant Death** is Capetta's fourth novel, set in a land reminiscent of Italy, where five great families with their own code eye with suspicion the manoeuvres of the new Capo who's united Vinalia against the potential threat of an invasion from Ettera.

Teodora di Sangro is the daughter of the head of the di Sangro family. She's imbibed loyalty to her family with her every breath, so much so that she has taken it on herself to become her family's enforcer – for unknown to her father, her sadistic elder brother Beniamo, her elder sister Mirella, and her younger brother Luca, Teo is possessed of magic that allows her to transform people and things, transmuting them into objects large or small. In secret, Teo changes those who might become her family's enemies. She doesn't understand her magic – she's never met another magic-user, another strega, outside of a story – but that doesn't stop her from using it.

Then a shapeshifting messenger appears over the brow of a hill, bearing a letter for Teo's father. The letter is from the Capo, and it's poisoned. The elder di Sangro hovers near death, while the Capo's letter demands that the di Sangros send a representative to the capital to discuss the new order of things. Teo and Luca set out – Luca as representative, despite his lack of desire to become head of the family; Teo to try to keep him safe – but when a jealous Beniamo attacks them, murdering Luca, Teo is on her own. The Capo will never take her seriously if she shows up as girl, which will ruin her plan to revenge her father and discover an antidote for the poison that laid him low. Her magic has always changed other things, not herself. But now she needs to learn how to transform herself: into a boy, so that she may pass for Luca and take his place at the Capo's court.

Fortunately, she has a teacher. The shapeshifter who delivered the poisoned missive to her father did so without knowing that the letter was a murder attempt. Cielo – sometimes boy, sometimes girl, sometimes cloud or any number of other things – seems to feel that they owe something to Teo. Besides which, Cielo wants access to the Capo's court: they're trying to learn about their mother, who left them as a child.

In the Capo's court, both Teo and Cielo are engaged in a dangerous masquerade and an equally dangerous search for truth. Teo's imposture is complicated by her magic, which seems to have a mind of her own: transforming herself carries a cost. With four other young men, heirs to their families, also called to the Capo's court, she can't afford to slip. Her plan to assassinate the Capo has more than one wrench thrown in it by the fact that the Capo has a pair of powerful witches in his service – and by the fact that among the heirs to the five families, at least one is a traitor, betraying all their plans directly to the Capo himself.

Meanwhile, Teo's developing feelings for Cielo, and both of them are discovering the truth about the magic that each of them has considered their birthright. Magic, it seems, grows from death: the nearby death of another strega can add to one's power, or give one magic if one did not already possess it. When Teo's imposture is

discovered – when she's betrayed to the Capo and backed into a corner – she has to choose between loyalty to her family and the ability to live life as *herself*.

The Brilliant Death is part coming-of-age, part romance, and part adventure thriller. I enjoyed it a hell of a lot: Capetta gives Teo a vivid, engaging voice, and it's a delight, in this Italianate fantasy world, to see a burgeoning romance between the two young people play out in a way that affirms nonbinary gender identities and revels in gender-nonconforming characters. The magic is playful and baroque, gleefully resisting categorisation: power with a mind of its own.

Unfortunately, its political masquerades feel much slighter than its romance elements, as though they were a frame on which to hang Teo's journey of self-discovery and mutual attraction with Cielo, rather than a fully realised tapestry of their own. The Capo's court lacks any figures of political import other than the Capo himself; the influence of a Church on Vinalian life is glossed over when it's mentioned at all; all of these children of important families go about with no retainers, no entourage, no bodyguard, and seem to have no town agents or people of business in the Capo's capital. The fact that Teo's life is miraculously unencumbered by any such person as a maid or a valet is perhaps more unbelievable than the magic (and no one appears to be very religious, although there's a Church that's claimed to be important).

Being a historian by education and training, I tend to get hung up on social context and the logistics of pre-modern life. **The Brilliant Death** is an enjoyable romp of a YA adventure, despite my quibbles: I'd be inclined to heap its praises higher, though, if it had gone in for the kind of depth-of-field in worldbuilding that delights me as much as the queer representation.

I'll be looking forward to the sequel regardless.

In terms of worldbuilding, Natasha Ngan's **Girls of Paper and Fire** works a lot better for me. Overall, it just purely works: part of that might be the sheer weight of feeling that Ngan packs into this, her third novel and fantasy debut. (And what an accomplished, explosive novel it is.)

Lei is the daughter of a village herb-shop owner, a long way from the capital and high politics. Their land is divided into three castes: the human Paper caste, the part-demon Steel caste, who have certain animal attributes as a result of their demon blood, and the ruling mostly-demon Moon caste. Once, a long time ago, there was respect and cooperation between the castes, but since the first Demon King conquered the land, the Paper caste has only become more downtrodden and despised, for the other castes, especially the Moon caste, generally follow the Demon King's

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THIS MONTH IN HISTORY

November 26, 2043. Or Not to Be. Identity Watch shuts down Broadway's first cross-gender Hamlet, starring Emily Gerber, after only four performances because no effort was made to audition actors of royal blood.

LOCUS LOOKS AT BOOKS: RUSSELL LETSON

Terran Tomorrow, Nancy Kress (Tor 978-0-765390356, \$27.99, 336pp, hc) November 2018.

The Accidental War, Walter Jon Williams (Harper Voyager 978-0-06-246702-7, \$16.99, 476pp, tp) September 2018.

A really good SF/F universe or future history doesn't want to end but to sprawl beyond arbitrary volume-number limits – it invites or even demands continued exploration and exploitation, answers to next-questions (in the Theodore Sturgeon “ask the next question” sense), or just a reason to tour around and see what might be lurking in the next solar system or hidden in the deep- or hidden-historical background. Two books – one a finale, one a new beginning – work in this play-it-again mode.

Terran Tomorrow completes Nancy Kress's Yesterday's Kin trilogy, though I was not surprised to note that the ending hardly ties everything up with a bow. (I will return to that bow-lessness later.) Kress has been working in multi-unit sequences at least since the Beggars series (1992-96), sometimes starting with a novella and building up to triple-novel format. This might be seen as a variation on James Gunn's “sell it twice” professional-writer strategy (see his memoir, *Star-Begotten*), but I suspect it has more to do with the way Kress thinks through the issues that drive her stories: she never seems quite satisfied with the resolutions demanded by the beginning-middle-end structure of conventional storytelling. Instead, each apparent resolution or escape or victory is actually a new situation with its own set of problems, dangers, contradictions, and unintended consequences. The worlds of her stories just won't sit still.

The generating notion of the Yesterday's Kin story arc is that 140,000 years ago powerful and mysterious Somebodies transported a population of early humans to a planet circling a red dwarf sun and left them there to follow their own evolutionary-cultural path, which eventually led the Kindred (as they call themselves) back to Earth in the hope that their Terran cousins could help defeat a plague of interstellar disease spores that could wipe out most advanced animal life on both their world and ours.

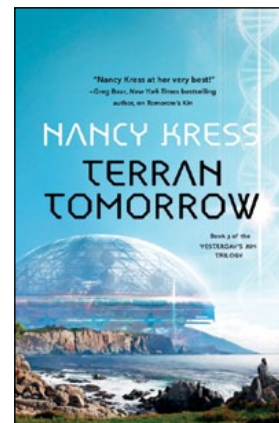
While that story line is continuous and features overlapping casts of characters across the sequence, each volume operates in a slightly different mode. **Tomorrow's Kin** played with First Contact and the social and ecological dislocations generated by it, seen largely through the eyes of Marianne Jenner, a geneticist who winds up at the center of both the scientific and social troubles. **If Tomorrow Comes** moves the action and Marianne (along with an expedition's-worth of other Terrans) to World, the home of the Kindred, where they discover just how many Things Are Not As They Seemed in the first book, whereupon many of the same kinds of dislocations and crises are played out in a different social-political-ecological context. Finally, **Terran Tomorrow** brings it all back home, as a mixed group of Terrans and Kindred make the trip back to Earth on the aptly-renamed starship *Return*, where they find a planet ravaged by an engineered plague and by

spasms of nuclear warfare that have destroyed major centers of government and industry. A remnant population survives, either immune to the plague or huddled in everything-proof energy domes developed from half-understood technologies left by the Kindred (who for reasons that should remain behind the Spoiler Curtain don't understand them at all). To add to the general misery, the survivors of the Collapse are harassed by New America, a bunch of military-grade survivalists with particularly nasty policies. (I was reminded of the various villain-groups of John Barnes's Daybreak sequence.)

As in the earlier books, the story unfolds through multiple points of view. Colonel Jason Jenner is Marianne's grandson and the commander of a domed outpost of the legitimate-remnant American military government. Virologist Zack McKay is a widowed plague survivor desperately determined to find some solution to the disease, for the sake of his second family. The Kindred translator who renames herself “Jane” is in a position to see much but is puzzled by all of it. A crucial non-viewpoint character is Jason Jenner's brother Colin, who leads a community of immune survivors determined to re-establish humankind on a healing Earth without repeating the mistakes that led to the environmental ills that have been halted or reversed by depopulation.

From the time the *Return* lands, the story line is a relentless one-damn-thing-after-another string of deadly or even catastrophic problems: not only attacks by New America and conflicts within the legitimate military, but solutions that turn out to carry unforeseen or unintended consequences, especially a coma-inducing condition brought from World, a side-effect of the viroplague that had defeated the original space plague. As Jason says at one point, “We can't catch a break,” and I confess that at the two-thirds mark, I was wondering whether the whole cast might not wind up dead and the planet left to the tender mercies of plague and warlords. Exactly how and by what means that dire outcome is averted is another matter that must remain behind the Curtain, though I will say that the solution is in harmony with the series' overarching pattern and themes.

What's riveting is not so much the solution(s) as the intermediate attempts to cope with the relentless procession of challenges. In a Kressian world, not only do things go wrong on their own, but people-in-general show a serious talent for making them worse, at the same time that other people rise to the occasion and behave, if not always heroically, at least stubbornly in the face of the tensions generated by duty, discipline, necessity, and humanity. Thus there are monsters (mostly off-stage) and heroes, fools and saints. Thus the rise of the murderous New America and the dogged, exhausted leadership of Jason Jenner; mutiny and desertion and trust and loyalty among his troops; the irrational resentment of some Terrans toward the Kindred and the reflexive empathy of “Jane” even as she struggles to understand Earthly language, attitudes, and behavior. Nor, even when the material threats are overcome, is



there a single resolution for the various moral, social, and psychological conflicts that hover over the story, no single perspective that can harmonize them. The novel ends with another journey about to begin, with hints of answers to big questions about the origins of the Kindred and why some problems and solutions have inter-operated, but there is no final resting-place, only next questions. One suspects that the supply of those is considerable.

When, back in 2002, I reviewed **The Praxis**, the first volume of Walter Jon Williams' Dread Empire's Fall trilogy, the lede was, “The signals on the outside of [the advance copy of] the first volume of Walter Jon Williams's new series don't really prepare you for what's inside.” I can't come up with a better lede than that for **The Accidental War**, which opens what promises to be another big triple-header set in the Praxis universe, and for similar reasons. The promotional copy and cover art say “military SF/space opera” and *Blowing Stuff Up*, and while there is indeed fighting in and around spacecraft by members of military and paramilitary organizations, there is also much, much more – most of which takes place before the first shots are fired well past the book's halfway point.

An initial clue might be the seven-page Dramatis Personae, which maps the large cast by family, species, institution, interest group, and social rank and affiliation. This is a novel about a *society* at war, and the 12,000-year-old empire of the departed Shaa and their inflexible Praxis is top-heavy with aristocratic clans, resistant to innovation, and governed by the machineries of custom and cronyism and patron-client relationships. In the absence of the Shaa masters, the multi-species polity is revealed as sclerotic and riddled with snobbery and rivalries between old privilege and new money. A second clue points in a different direction: a Prologue outlining what can happen to a species that shows complete,

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THIS MONTH IN HISTORY

November 9, 2176. First dog on Mars. Yeolhan, one of the 94 Nureongi on Hyundai's colonization fleet, escaped through a galley vent shortly after touchdown, and died while trying valiantly to bark, but at what was never revealed.

LOCUS LOOKS AT BOOKS: JOHN LANGAN

The Immaculate Void, Brian Hodge (ChiZine 9781771484374 \$17.99, 232pp, tp) May 2018.

Tide of Stone, Kaaron Warren (Omnium Gatherum 9780615827995 \$14.99, 374pp, tp) May 2018.

For the last several years, Brian Hodge, always one of his generation's leading writers of horror, has been having something of a renaissance, writing stories which have been among the highlights of anthologies including **The Mammoth Book of Cthulhu**, **Children of Lovecraft**, and **The Devil and the Deep**. **The Immaculate Void**, his gripping new novel, has its origins in his forthcoming collection of those recent stories, **Skidding Into Oblivion** (due in 2019). Intended as an original piece for the collection, the narrative grew into a short novel. It's a fine display of Hodge's skills as a writer, particularly his ability to combine the cosmic and the personal, the sublime and the intimate.

The novel begins by discussing a pair of anomalies in the solar system. First, a comet strike on Jupiter leaves no trace on the gas giant's roiling clouds, which is unusual, but not as much so as the subsequent event, the impact of another comet on Jupiter's moon, Europa, after which, the satellite contracts and disappears. Strange and ominous, the occurrences look back to the history of comets as bad omens, but through the lens of early 21st-century astronomy.

From there, the novel moves to the story of two siblings, Tanner and Daphne Gustafson. Tanner, who works in alpine rescue, is trying to locate his sister, from whom he has not heard in a while and whose most recent roommate is looking for her, to pay her half of the rent on the house they have been sharing. Searching for Daphne is a regular task for Tanner, as his sister is prone to erratic behavior, a consequence of childhood trauma for which Tanner feels partially responsible. His latest investigation starts at the door of the man who contacted him about the missing rent. Older, ineffectual, Val admits Tanner to the house so Tanner can search his sister's belongings. Among them, Tanner finds a number of cell phones, which Tanner collects in a basket and two of which Val grabs from him and attempts to swallow, succeeding—impossibly—with the first. After Tanner has subdued him, Val speaks to him as if from a great distance, gazing out upon celestial vistas, until he suddenly deliquesces. Tanner calls the emergency services, who quarantine him for a short time, fearing an incidence of biological or chemical attack. While under observation, Tanner searches the remainder of his sister's cell phones, which after he has been released lead him to Attila, Daphne's partner before Val. A giant of a man, fearsomely strong and charismatic, Attila remains interested in Daphne in a way that makes her brother distinctly uneasy. Attila and Tanner engage in verbal sparring, which is prologue to actual, bloody combat, which ends with Tanner subdued and unconscious, Attila's prisoner.

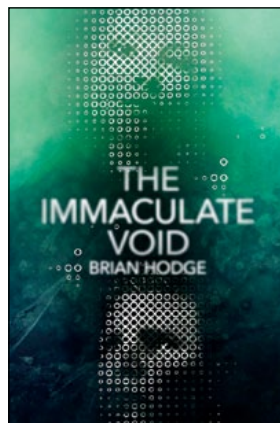
Even as Tanner's story has been moving from bad to worse, we've also been following Daphne's narrative, hearing the story of her dramatically horrifying childhood. When she was a young girl,

Daphne was kidnapped by Wade Shavers, a serial killer from whom she was rescued only at the last moment, though not before she learned that the man was targeting specific children. Subsequently, she would discover that his victims had had weird, inexplicable memories, as if they were remembering not just another life, but another kind of existence altogether. Her abduction has left her suffering ongoing PTSD that has made of her life a difficulty. To make matters worse, for some time now, Daphne has been receiving phone messages from a mysterious source. Their content is always the same: there are people she may and should kill, people she alone is capable of recognizing, and if she does this, then she will be immortal. Were it not for the facts that Tanner listens to the recordings, and, we learn, that Attila has, as well, we might take them as the symptom of a mind permanently injured. As it is, they point in directions larger and more sinister.

Tanner is now imprisoned by Attila in a subterranean basement with a door that opens to somewhere else, what Tanner realizes is the gullet of a vast, alien lifeform. Daphne, in the meantime, has become friendly with Bianca, a woman who is the adult version of the weird children whose fate she so narrowly escaped. Daphne is swept by contradictory emotions toward her friend, feeling simultaneously close to and as if she could murder her. Her rescue from Wade Shavers years before, it seems, came too late, after she had been infected with the same change in perception that drove him to his depravities. While she struggles against her homicidal impulses and attempts to learn more about Bianca's nature, Attila explains to Tanner his interest in his sister. According to Attila, Daphne has been selected by the gods to carry out the work of hunting a select group of people. These men and woman carry within themselves memories of lives lived in previous universes. Attila describes these people as truffles of the gods, delicacies for powers vastly more powerful than humanity, who will reward those who can bring them what they crave.

Attila, however, has misunderstood the nature of the gods' interests in what he and Daphne both call the atavists. Rather than desiring these figures, the gods fear them. Because of their connection to a previous cosmos, the atavists jeopardize the stability of this one, in which the gods have their power and to which they and their power are confined. Should three or four atavists come together, their proximity will disturb the integrity of the universe in dramatic fashion; should more than that assemble, it will precipitate the apocalypse, undoing the universe in order that it may start again. Brutal, blood-soaked, Hodge's gods seek to maintain their position through slaughter. Attila is partially correct, though, as the gods will reward any, such as Daphne, who will seek out and destroy whatever atavists they can.

Hodge concludes his novel by taking us all the way to and into the end-of-universe scenarios so many narratives of cosmic horror threaten. Even here, though, as the Earth is torn asunder and the stars wink out, he maintains his focus on



the human, employing the personal to render the infinite relevant, affecting. Earlier in 2018, Hodge published an excellent novella, **I'll Bring You the Birds from Out of the Sky**, which concerned an effort by a dealer in folk art to discover a missing piece of artwork, and with it, gain insight into the artist's creativity. His search led him to a mountain village overrun by a vast fungus, an alien consciousness infecting those who come into contact with it, granting one man astonishing artistic visions in the process. In its blending of the humane and the sublime, the novella is of a piece with **The Immaculate Void**, and together, the books suggest one reason for Hodge's success, namely, that the mirror in which the galaxy swirls is a human eye.

Tide of Stone, Kaaron Warren's excellent new novel, concerns a unique prison: a great stone tower located on the Australian coast, which houses the worst of the region's criminals. What distinguishes the prison is neither its shape nor the depravity of its inmates, but the punishment they are undergoing. The residents of nearby Tempuston, who staff and maintain the tower, are in possession of the secret to, if not necessarily eternal life, then indefinite life. At their sentencing, criminals whose offenses are sufficiently grievous are given a choice: a slow death by protracted hanging, or unending confinement in the tower. Of course almost everyone offered the possibility opts for imprisonment. The criminals aren't told, however, that the treatment to extend their lives will also reduce them to something like mummies, dried-out husks capable of little more than lying around the inside of the tower and longing for the death they once refused. Their immobility means only a single jailer at a time is required to watch them. The prisoners' sole entertainment lies in interacting with these jailers, in attempting to manipulate them, and it's in part for this reason that each jailer works a one-year term. The payment for that year's employ, however, is sufficient to launch that man or woman into a new life, to allow them to pursue and attain goals otherwise out of their grasp. Their 12 months in the prison earn the jailers a greater freedom than not just the prisoners, but many of their fellow townspeople will ever know. And should their situation while in the tower deteriorate beyond the point of endurance, the jailers have the option of leaving at

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LOCUS LOOKS AT BOOKS: IAN MOND



Suspended in Dusk II, Simon Dewar, ed. (Grey Matter Press 978-1940658971, \$13.95, 257pp, tp) July 2018.

We Sold Our Souls, Grady Hendrix (Quirk Books 978-1683690122, \$24.99, 336pp, hc) September 2018.

My Year of Rest and Relaxation, Ottessa Moshfegh (Penguin Press 978-0525522119, \$26.00, 304pp, hc) July 2018.

By the Pricking of Her Thumb, Adam Roberts (Gollancz 978-1473221499, £16.99, 400pp, hc) August 2018.

It's shocking that I can't remember the last time I read a horror anthology. Back in the day – in my late teens and early twenties – horror anthologies were my bread and butter. Whether it was **Dark Forces**, **Prime Evil**, **Splatterpunk: Extreme Horror** (volume 1 and 2), **Midnight Graffiti**, or **Little Deaths**, these books introduced me to a whole host of (mostly male) writers including Dennis Etchison, Ed Gorman, Douglas Clegg, Joyce Carol Oates, and Lisa Tuttle. Over the last few years, as my interest in horror waned, I stopped picking up the new crop of anthologies. Simon Dewar's **Suspended in Dusk II** provides an opportunity to check-in on the genre and to encounter a new clutch of writers working in the field.

In her introduction, Angela Slatter depicts horror literature as a “history of sharing nightmares.” It's a description that rings true, that delicious desire to frighten your friends, maybe around the campfire, maybe in a car parked on Lovers' Lane. While I wasn't terrified by any of the stories in **Suspended in Dusk II** – all those years of reading horror has thickened my skin – each author makes a concerted effort to share their vision of a fractured, dark, unforgiving world. As a case in point, the opening story of the anthology, Karen Runge's “Angeline” is an unsettling portrait of a young woman's unhealthy desire to attain her father's love through the men who pay her for sex. Runge's evocative prose provides no easy answers, just the suggestion of abuse and violence.

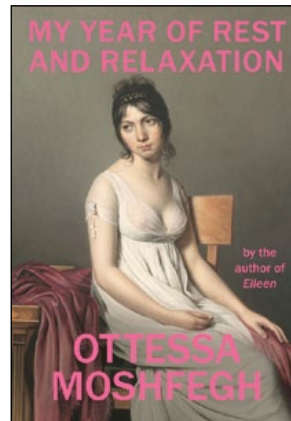
While the uncomfortable “Angeline” establishes the overall mood for the anthology, Dewar's objective to feature a diverse range of writers means that each story hits a different register. In “The Sundowners”, Damien Angelica Walters



brilliantly captures the real world horror of dementia, the sense of dislocation, and the mounting paranoia, leading to a chilling ending. Alan Baxter offers up the first overtly supernatural piece with “Crying Demon”, an engrossing and nail-biting riff on that old chestnut, the evil computer game. There's also room for comedy with Nerine Dorman's amusing “That Damned Cat” which sees a cabal of devil worshippers accidentally summon a demon into the body of the household feline.

As there is with the tone, there's a variety of themes laced throughout the collection. The question of mortality and death is at the heart of most the stories, but it's most evident in pieces like Sarah Read's “Still Life with Natalie”, J.C. Michael's “The Immortal Dead” and Bracken MacLeod's “Lying in the Sun on a Fairy Tale Day.” The MacLeod not only sports the anthology's best title, it's also a melancholic meditation on the fragility of life as a hiker, badly injured, trapped and alone on a mountain-top confronts his final moments. Other themes include childhood abuse, which is hinted at in “Angeline”, but explored to its fullest in Gwendolyn Kiste's “An Elegy for Childhood Monsters” (runner-up for best title). With literal monsters abusing the girls of a small town, the story is a tad on the nose, and yet the manner in which these women, as adults, face their abusers is truly empowering. Stories like Paul Michael Anderson's wendigo-inspired “Wants and Needs”, Benjamin Knox's “Mother of Shadows”, and Letitia Trent's “The Hopeless in the Uninhabitable Places” (third place for best title) deal with the loss of a family member and how this death reverberates and impacts the lives of those still living. That experience of grief is powerfully rendered in “Dealing in Shadows” by Annie Neugebauer, where a daughter is willing to sacrifice her memories, and her identity to spend a few final moments with her recently deceased Dad. Like Bracken MacLeod's piece, it's a story that drew me close to tears.

Dan Rabarts' “Riptide”, my favourite story in the anthology, weaves together the themes noted above, while also emphasising the anthology's mission statement to promote diverse voices. A father devastated by the disappearance of his wife and two sons believes they were taken by a monster from his childhood. The use of a creature from Maori mythology – the *taniwha* – adds a richness and authenticity to the piece, further elevated by Rabarts's description of New Zealand's coast: the beauty of the shoreline, the pounding of



the waves, all of it stained by tragedy and death.

Rounding out **Suspended in Dusk II** are reprints from Ramsey Campbell, Paul Tremblay, Christopher Golden, and Stephen Graham Jones. While those stories brought back nostalgic memories of anthologies gone by, and while I'm sure the appearance of established, popular writers is a strong selling point, Simon Dewar's achievement with **Suspended in Dusk II** is in demonstrating the vibrancy of the field and that the “history of sharing nightmares” is in good hands.

I first fell in love with Grady Hendrix's critical work with his laugh-till-you-cry-recaps of each godawful episode of *Under the Dome* for *Tor.com*. Those summaries were the only reason I persevered with the show (and I still couldn't make it to the bitter end). I was on-board for his ambitious Stephen King reread (also for *Tor.com*), reviewing and providing historical context for each book. Each week I eagerly anticipated his latest Freaky Friday column, (*Tor.com* again) a hilarious love letter to the trashy, out-of-print horror novels published in the '70s and '80s. I admit I was slow to embrace Hendrix's fiction; I've yet to read his debut novel, **Horrorstor**. When I did take a dip, with his 2016 follow-up, **My Best Friend's Exorcism**, I rated it as one of my favourite reads for that year. All of this seems to be leading to the inevitable “but...” about his latest novel, **We Sold Our Souls**. Fear not, Hendrix smashes it out of the park.

The book opens with a young Kris Pulaski discovering she has an affinity for the guitar. We then fast forward 33 years to find Pulaski, now in her mid-forties, working the reception desk at her local Best Western, earning less than minimum wage to watch one of her customers urinate all over the floor. This was not the life she had envisaged for herself when she picked up that guitar, when she bonded over Black Sabbath with Terry Hunt, or when the two of them formed a metal band called Dürt Würk. However, on the night they were all meant to sign contracts with a big label, Kris, maybe drunk, maybe on drugs, drives herself and the band members (except for Terry) off the road in their beaten up van. Everyone survives, but the accident, which leaves the drummer, Bill, in a wheelchair, breaks Dürt Würk apart, with most of the blame levelled at Kris.

In the meantime, Terry goes it alone, forms a new group called Koffin and hits the big time. That is all well and good except he – or at least his lawyers –

compel Kris to sign an arrangement that forbids her from ever publicly playing a Dürt Würk song again. More insidious though is that Kris can't remember details of the night they were all meant to sign with the label. It's not just the accident that's wiped her memory; there's evidence of missing time and the possibility she may have unwittingly sold her soul to Terry, to the Blind King, to the unspeakable denizens of Black Iron Mountain.

We Sold Our Souls is Grady Hendrix's self-aware take on the horror/heavy metal subgenre made notorious by splatterpunk in the late '80s. You might remember it from such seminal works as **The Scream** by Craig Spector & John Skipp and **The Kill Riff** by David J. Schow. **We Sold Our Souls** is in direct conversation with those novels, in particular, regarding the treatment of women. When Hendrix covers splatterpunk in **Paperbacks from Hell** (a terrific, lavish book that charts the rise and fall of the horror genre), he points out that "the first female character in **The Scream** is introduced to readers as we're invited to look up her skirt." **We Sold Our Souls** addresses this by featuring two strong female perspectives. As mentioned, there's Kris, who, despite grappling with poverty, depression, and killers masquerading as UPS couriers, embarks on a dangerous road-trip to confront Terry and the evil of Black Iron Mountain. There's Melanie, who leaves her dead-end job and her dead-end boyfriend to see Koffin in concert on their last-ever tour. They are both believable, likeable, driven women, who, refreshingly, are never sexualised or required to play the role of victim.

While the novel is violent, Hendrix tones down the gratuitous splatter for something a great deal more effective and disturbing. The opening chapters capture the rot and decay of rust-belt Pennsylvania, not just the rundown Best Western but the "abandoned houses [that] vomited green vines all over themselves.... Raccoons slept in collapsed basements and generations of possums bred in unoccupied master bedrooms." It's an America one step closer to a dystopia where hopelessness has become a disease, where every week there's a new insane conspiracy theory and where everyone and everything is surveilled. Added to this is the music, Kris's melodramatic lyrics, steeped in a Cthulhu-type mythology that heightens the novel's dark, suffocating atmosphere. The horror of **We Sold Our Souls** isn't so much the creatures who feast on creativity – they're the least effective aspect of the book – but that Hendrix's America – the despair, the anger, the acts of shocking brutality – seems all too familiar.

I'm sure if it was feasible a number of us would jump at the idea of hibernating for an entire year. Anything to avoid the ongoing horror show currently masquerading as politics. It's certainly the plan of the unnamed protagonist in Ottessa Moshfegh's new novel **My Year of Rest and Relaxation**. Except she isn't looking to escape Donald Trump's Twitter account, Theresa May's No Brexit deal, or the inability of an Australian Prime Minister to sit a full term in office. The novel is set at the turn of this century with Bill Clinton completing his second term in the White House, Al Gore yet to lose the election to George W. Bush following a Florida recount, and the Twin Towers still a prominent feature of the Manhattan skyline. It's a more innocent time where

even the near impeachment of a sitting President over his relationship with a White House intern pales in comparison to the overwhelming number of scandals generated weekly by Trump and his dysfunctional administration.

Of course, just because recent history seems relatively mild on reflection doesn't mean it wasn't awful to experience. That's the case for Moshfegh's narrator. By her admission, she is attractive and wealthy – her parents (now deceased) left her with a sizeable inheritance. Yet rather than enjoy life she's become quite the misanthrope, as evidenced by her explanation as to why she decides to Rip Van Winkle a year away:

Initially, I just wanted some downers to drown out my thoughts and judgments, since the constant barrage made it hard not to hate everyone and everything. I thought life would be more tolerable if my brain were slower to condemn the world around me.

This attitude, we discover, stems from a stunted upbringing devoid of warmth or love. Her father, "joyless," "serious," and "sterile," was ravaged by cancer, her mother, "pointless" and "self-obsessed," shot herself shortly after her husband's death. Neither were the greatest of role models unless the objective was to infuse their daughter with a hatred of humanity. Her move to New York – initially to study at Columbia University – only reinforces her perspective. She loathes her job at an art gallery, particularly the pretentious work on display. She spends as little time as possible with her neurotic and body-conscious best friend Reva and her relationship with her on-again, off-again boyfriend Trevor is fuelled entirely by self-hatred and sadism.

It's no real surprise then – especially after she leaves her job and Trevor stops answering her calls – that our narrator would decide to skip a year. But this plan only becomes possible after her first appointment with the unhinged and unethical Doctor Tuttle, a psychiatrist who hands out sleeping pills like they are candy. It's Doctor Tuttle who prescribes our narrator a drug named Infermiterol, a potent sedative that wipes her memory for three days. One moment she's asleep, the next she's waking up on a train with "the theme from *Tootsie* running through [her] head."

Having loved the claustrophobic and unsettling nature of Moshfegh's brilliant debut novel **Eileen** (deservedly shortlisted for the Man Booker in 2016), I was surprised, but also delighted, that **My Year of Rest and Relaxation** is so completely bonkers. It's not just the fact the large number of pills our narrator takes daily would kill an average person, or that the story is populated by over-the-top characters like Doctor Tuttle, it's that the book is also hilarious. Moshfegh's evisceration of the New York art scene is laugh-out-loud funny – an art installation involving taxidermied dogs is a particular case in point. Our protagonist's deep and abiding love for the films of Whoopi Goldberg and Harrison Ford – she often pops an Ambien and then regales Reva with the plot of **Frantic** – is a lovely, humorous touch. The ludicrous nature of it all won't be to everyone's taste, but I revelled in it.

It's not all fun and games, though. The spectre that hangs over **My Year of Rest and Relaxation** is 9/11. It isn't a spoiler to say that the ending deals directly with the tragedy; it's clear from

the outset that this is where Moshfegh is heading. Amongst the absurd art installations and crack-pot psychiatrists, it's sobering to read that Reva is about to begin a new job in the Towers. We know what that means. For Moshfegh 9/11 is the moment where we all woke up, where the minutiae of life were deluged by externalities out of our control (not that they ever were). Sleep might be foremost in the mind of our narrator, but **My Year of Rest and Relaxation** ultimately recognises that we can't avoid Trump or Brexit or the impending threat of climate change, that sleep is an indulgence we can no longer afford.

Like last year's **The Real-Town Murders**, the sequel to Adam Robert's near-future crime series, **By the Pricking of Her Thumb**, begins with an impossible murder. Where the previous novel featured a devilish and high-tech spin on the locked room mystery, this time the bewildering homicide involves a dead woman with a needle puncturing her thumb. Private Investigator Alma is once again called in by the police to uncover the killer and explain how a needle, with no sign of poison, could become a murder weapon.

In **The Real-Town Murders**, Roberts teased us with a future where the majority of the populace spend their time in the Shine – a virtual world limited only by the user's imagination. I say teased because we're never given access to the Shine, as our first-person protagonist, Alma, refuses to engage with the simulated environment. Her partner, Marguerite, is permanently bedridden, deliberately infected with a virus that, every four hours, needs to be treated – otherwise she will die. This unceasing ticking clock means that Alma must stay present in the real world, close to Marguerite. As we discovered in the first book, she will force a plane to crash so that she can make it back home within the allotted time.

By the Pricking of Her Thumb is set 18 months later. Marguerite's condition has become increasingly worse. Her body, under attack from this ever-mutating virus, is beginning to break under the strain. If that's not awful enough, Alma has maxed out her credit and can no longer afford to maintain the machinery or purchase the variety of medicines that keep her lover alive. She lives with the fear that either the equipment will break down or that the drugs she does have won't be suitable for whatever new pathology the virus throws at her. The pittance she will earn from solving this new impossible murder – assuming she solves it – is her only means of holding the creditors at bay for a few more weeks, and, more importantly, stock up on drugs. When she's then contacted by Jupita, one of the four wealthiest people on the planet, and is asked to ascertain which of the "Fab Four" is only pretending to be alive (yes, you read that correctly), the opportunity of paying back her debt, of improving Marguerite's treatment, makes the case – as strange and dangerous as it seems – far too tempting to turn down.

The Real-Town Murders was a genuine romp. An exciting who and howdunnit, coupled with terrific world-building, a female-centric perspective and a plot that hits the ground running. **By the Pricking of Her Thumb** is a much darker novel.

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LOCUS LOOKS AT BOOKS: DIVERS HANDS

LILA GARROTT

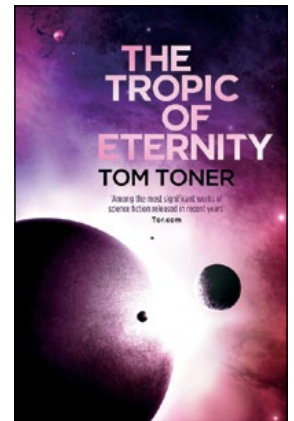
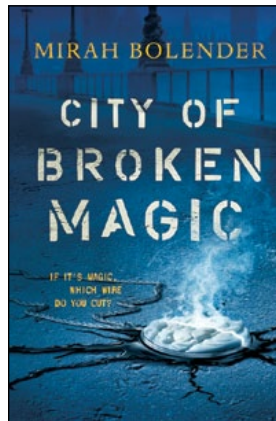
City of Broken Magic. Mirah Bolender (Tor 978-1-250-16927-3, \$15.99, 400 pp, tp.) November 2018. Cover by Tony Mauro.

Mirah Bolender's debut is an enjoyable, anime-influenced romp, with a surprising amount of attention paid to the details of the worldbuilding, and more three-dimensional characters than the *Stuff Blows Up* genre usually receives.

In this case, the *Stuff that Blows Up* is magical: specifically, the people of this alternate-universe Japan use amulets to accomplish day-to-day tasks such as heating houses and jumping long distances. Amulets are hollow inside, filled with magic. When the magic runs out, the space can be taken over by shapeshifting monsters made of darkness, and those monsters eat people and anything else in their path in order to spread. Luckily, they shy away from and are eventually destroyed by strong light – and also by some weapons proprietary to the Sweepers, whose job it is to clean up monster infestations arising from broken or forgotten amulets.

Unfortunately, the city of Amicae has for generations maintained a propaganda campaign insisting that monsters cannot occur inside the city walls. It is a flagrant lie, but much of the population believes it, including some of those who allocate civic funding. Consequently, the Sweeper department of Amicae is down to two people, the irascible and overworked Clae Sinclair, whose family business it is, and his young, up-and-coming apprentice, Laura Kramer. The cultural norms of this steampunkish society tend toward the Victorian, and Laura faces substantial day-to-day misogyny in her attempts to carve out a career. For her, Sweeping is defiance, excitement, and the chance to be herself in the face of everyone's judgments. To her family, it's a bizarre (although high-paying) choice likely to push Laura out of respectable marriageability. And to Clae, Laura is a necessary and trusted annoyance, because infestations in the city are suddenly becoming more frequent.

The book is packed with monster-fighting action and cinematically detailed battle scenes, but the backstory we get on the larger world, the reasons the city of Amicae and others like it were founded by invaders from overseas, and the specifics of the ways magic works are just as interesting. There's a story hidden under the surface of the book, about the indigenous tribes who were conquered by the invaders, and its outlines are clearly apparent despite Laura being sufficiently privileged that she never really has to think about it. That under-story is the part of the plot being set up for a future sequel. This is just as well, since, though the narrative never suggests that the invasion was a good idea or that the near-genocidal treatment of the indigenous tribes was in any way justified, it's a little eyebrow-raising in this day and age to have the indigenous people be literally magical, with magical secrets the conquerors don't know, and to have them be people who live in hiding and are, it is implied, slowly vanishing. These are tropes that get used a lot about indigenous



people in pop culture generally, and it doesn't help that the tribes speak Japanese and are heavily implied to be people of color, while the conquerors speak English with some Latin and are heavily implied to be white. In fact, the country is cut off from the rest of the world in a way clearly meant to bring to mind the years before the opening of Japan to the west, except that in this version, white people are running the place. Fortunately, the principal indigenous character we get, Okane, an addition to the Sweeper force, is three-dimensional, interesting, and has agency in the plot, so hopefully future installments will add nuance to what is currently a fairly generic look at imperialism.

This is, however, really the book's only major flaw, if one is willing to overlook a small amount of infodump, justified in-story by Laura's position as an apprentice being instructed. Overall, things like the logistics of the propaganda machine that keeps Amicae's news in line are portrayed fascinatingly and in depth, even as the plot never stops ticking. The action scenes succeed at being different from one another, escalating at a reasonable rate, and establishing the rules of what can happen thoroughly enough for the final setpiece to be as apocalyptically over-the-top as anyone could possibly hope, and the aftermath isn't brushed off or neglected, either. This is the kind of debut that begs for a screen adaptation, hopefully with a large animation budget, and its particular blend of suspense and shoot-'em-up with magic-system geekery and character growth is unusual and exciting to encounter.

—Lila Garrott

COLLEEN MONDOR

Children of Blood and Bone, Tomi Adeyemi (Henry Holt 978-1-250-17097-2, \$18.99, 448pp, hc) March 2018.

Tomi Adeyemi's **Children of Blood and Bone** was released with a deafening boom in March, arriving on the heels of a near-seven figure film deal on top of the seven-figure publishing contract for the trilogy. This is big book in every way: big story, big paycheck and, at nearly 400 pages, it's a physically big doorstop. Lots of folks have reviewed this book, most of them bringing their own baggage along for the ride. They love the diversity and

politics or think it's all exaggerated; they think the story is utterly original or a retread of common themes; they think Adeyemi is the next big thing or grossly overrated. I leave it to readers to find all of the opposing views on their own; I read **Children of Blood and Bone** looking for a solid adventure to sink my teeth into, and that's exactly what it gave me, so no complaints here.

Adeyemi has created a world that was once filled with magic; the impact of that time, and how it pitted those with and without magical abilities against each other, pervades the current period. The three protagonists, all teenagers, were each born in the time of magic but grew up after it disappeared, due to the machinations of the brutal King Saran. The maji adults, whose magic gave them abilities to control water, fire, the dead, etc., were murdered by Saran and the children, whose abilities had yet to manifest, were allowed to live but under a caste-like system that keeps them socially and economically controlled. Orisha is ruled by the lighter-skinned noble class (who use makeup to lighten their skin even more), and the magic-less maji children, who are marked by white hair, are treated as "maggots." Zélie saw her maji mother murdered by the king's troops and her hair marks her now as a perpetual target of harassment. She trains in secret with other teens, so they can one day rise up, although no one knows how or when that might happen. (This is all far more complicated and interesting than anyone can condense into a single paragraph.) Then an artifact surfaces and Zélie's future breaks wide open.

The narrative unfolds with three shifting points of view: Zélie and two royal siblings, Amari and Inan. There is a lot of plot to bring the three of them together and a lot of angst as loyalties shift. I'll dispense with a spoiler right now and acknowledge that Zélie is a "Chosen One," which is probably the most clichéd aspect of the novel. But even though this Buffy (or Harry or Katniss or...) fulfills her authorial duties just as readers will expect (the predictable stages of chosen-ness are all here, from "I can't do it" to "I'm not worthy" to "Watch me embrace it and kick ass") she is a very appealing protagonist and the world-building gives her so much to work with, that just watching Zélie try to figure things out is pure readerly fun. You know where she's going to get, and even who

she is probably going to end up with, but that's okay. Zélie, Amari and Inan (plus Zélie's brother Tzain) are a very complex angsty Scooby gang and King Saran is a monster of massive proportions and there is a lot of blood spilled on the way to remaking Orisha and the plot *just keeps relentlessly pounding along* until frankly, you will be somewhat exhausted but that is what we all demand from an epic like **Children of Blood and Bone**. Adeyemi got the book deal because she knows how to give her readers what they want and is capable of doing it. The cliff-hanger ending arrives right on schedule and now it's just up to the waiting for **Children of Virtue and Vengeance**, due May 2019. Take our money, Tomi Adeyemi; you've earned it.

—Colleen Mondor

PAUL DI FILIPPO

The Tropic of Eternity, Tom Toner (Night Shade 978-1-59780-911-5, \$26.00, 380pp, hc) August 2018.

Fans of Saga, that superlative postmodern-space-opera in graphic novel form, created by Brian K. Vaughan & Fiona Staples, had cause to mourn recently. Issue 54 brought the tragic death of a main character, and also the news that the series would go on indefinite hiatus. If I could offer any solace to these readers, it would be that awaiting them, as a highly palatable and satisfying stand-in, is Tom Toner's Amaranthine Spectrum series, which flaunts a very similar vibe and many of the same allurements. Enigmatic doings that resolve only after long stretches of plot. Characters who are truly bizarre, yet easy to bond with. Weird technology. Chaos and mortal perils alternating with domesticity. Infinite odd venues. A toleration and enjoyment of narrative detours. A sense of titanic forces erupting into the quotidian lives of average people. The challenges, moral and physical, of fulfilling one's destiny. The interplay of politics and culture. Multi-stranded narrative strategies. All these attractions are to be enjoyed in the works of both Toner and Vaughan & Staples.

When I reviewed the first volume in Toner's trilogy, **The Promise of the Child**, for *Locus Online* (<locusmag.com /2015/09/paul-difilippo-reviews-tom-toner/>), I trotted forth comparisons to the novels of A. A. Attanasio, Cordwainer Smith, Gene Wolfe, Roger Zelazny, M. John Harrison, and others. High company indeed. Those benchmarks still stand in books two and three, but as I get deeper into Toner, I am minded to link his name with three additional simpatico writers: T.J. Bass, whose cult classic **Half Past Human** featured some of the same biological craziness as the Toner books; David Zindell, whose Neverness cycle is lamentably overlooked these days; and John C. Wright, whose two far-future sequences – The Golden Oecumene and Count to the Eschaton – also conveyed the notion that any reasonably complex and advanced galactic empire would be much more odd and unnerving than, say, the familiarities of the Federation in **Star Trek: The Original Series** (and think what you will

of Wright's problematical extra-literary pronouncements, his achievements in these two sagas are indisputable).

Before diving into our discussion, newbies might like to know what the books are about. That request cannot be fully satisfied here. The densities of the backstory and current events are thick. Basically, in the year 14,647 the vast star empire dubbed the Firmament is failing, as factions battle for control of the Throne. (The elite Amaranthines of the Firmament are more-or-less immortal posthumans.) Another polity, the Prism Investiture, is more primitive yet vigorous, and is attempting to establish beachheads on many planets. The population of the Investiture are hundreds of upstart races descended from the old human stock, now warped and weird.

Central to the plotting is an entity named Aaron, who is a disembodied "machine soul," thousands of years old, who now happens to be temporarily housed in the rotting revenant corpse of a dinosaur-like alien. He wants to rule the Firmament. Leading one anti-Aaron contingent is an Amaranthine named Maneker, whose lot becomes entangled with a resident of Old Earth, Lycaste, a sensitive and naive member of the race of demiurgic giants known as the Menius. Fold in scores of other significant characters and more alien environments than all the Dune books and Foundation books put together, and you begin to see the impossibility of synopsisizing. Nonetheless, Toner helpfully includes a handy précis in volumes two and three that keeps affairs relatively straight, along with a Glossary of places, peoples and things. Even new readers should be able to get up to speed before plunging ahead.

Book Two of the Amaranthine Spectrum, **The Weight of the World**, features some of the "delaying of consequences" tactics found in many middle volumes. There's a lot of traveling about as our heroes seek allies, avoid enemies, chase prizes, and marshal their forces for bigger things to come. But this is not to say that the novel is slack or uninventive or unexciting. The rigors that our various parties undergo are illustrative of their characters and the larger world. A major character, Perception, or Percy, another machine soul like Aaron, is introduced. And there are advances and setbacks in the schemes of all the contending factions.

Here's a highly redacted and compressed sample of Toner's unceasing display of wonders:

Gleaming jewels scattered the gentle light of the place like a Wiro's fairy-tale dungeon, and among them other, more darkly indecipherable things lurked half-buried; machines and bejeweled Statuary Tombs, engine parts and suits of armour.... There lay the ship of the ancients: the Dilasaur vessel discovered in the rings of Saturn-Regis thousands upon thousands of years ago.... As he moved closer, he noticed that the out-thrust spindle of its nose was crumpled and shredded, and that great dents in its fuselage had been made by a huge and deadly impact... And here he was now, a Lacaille knight at the end of an epoch.... In the flicker of his helmet torch, he saw there was rodent shit everywhere.

This juxtaposition of the exotic and the scatological is typical of Toner's balancing act, which grounds his wonders in the carnal realities and demands of daily living, much as Delany does.

If book two was slightly dilatory, book three, **The Tropic of Eternity**, pulls out all the stops, with enormous battles, surreal journeys, and resolutions to most of the character arcs. (Is it the true conclusion to the series? Well, it very gratifyingly ties up many of the threads, but leaves others dangling, so let's call it the end of "Season One.") It's hard to nominate one thread that's more important than the others, but if we had to pick, it would be the tale of Lycaste. After all, he was our entry to the series in book one, and his tale closes out book three with a truly touching, melancholy homecoming akin to the return of Odysseus. And Lycaste is probably the character who changes the most from start to finish, the others being rather fixed in their ways.

Aside from Lycaste's tale, we also follow the mystical adventures of Sotiris and Corphuso in an alternate dimension that harks back to the surrealism of **A Voyage to Arcturus**. ("Corphuso...gazed down the colossal slope.... The place where the land levelled was almost lost to the murk, a pinkish country of meadows and glinting, sun-bright lines – distant roads, perhaps canals. He could see continent after continent, the path through the meadows marching ever on.") We chase after the pitiful yet malign Billyup, a Gollum-like fellow who has kidnapped Arabis, a baby who happens to be heir to a small empire. We see what happens when a revolutionary named Cunctus, who rides into battle on a sea monster named Scallywag, undermines the old safeguards of the Firmament. ("One duke was missing his head and instead had been strung up by an arm.") We follow a hapless ship's crew through a stargate to another galaxy where the Snowflake-shaped Hedron Stars abide. And of course the super-science machinations of Aaron reach their destined end.

Toner has a knack for alternating his sections for maximum suspense and variation. His dialogue is precise, witty and revelatory. His neologisms and general nomenclature rivals that of Jack Vance. And his staging of action scenes, both small and large, is laudable. This third novel honors the accomplishments and promises of the first two, and serves as a fitting capstone to a unique creation.

Tempering the challenging abstruseness of Ada Palmer's novels with the anything-goes action swerves of A. E. van Vogt and with the poetry of Le Guin, Tom Toner's Amaranthine Spectrum delivers a new flavor of space opera that is bound to dazzle and delight.

—Paul Di Filippo ■

THIS MONTH IN HISTORY

November 4, 2214. Holy cow! Corporate sainthood conferred on Niman Inc, creator of Unorumen™. Global adoption of single-stomach cattle has limited sea level rise to 2.4 meters by reducing gg emissions by 14%. Mostly methane.

Adventure Awaits

NEW FROM TOR TEEN

The first novel in the new Origin series by Jennifer L. Armentrout, #1 New York Times bestselling author of the Lux series.

"A cross between Roswell and Dawson's Creek, this series is guaranteed to hold your attention and have you begging for more."
—RT BOOK REVIEWS, Top Pick!, on Obsidian

Hardback and eBook
Also available from Macmillan Audio



In the sequel to *Truthwitch*, an explosion destroys Prince Merik's ship, and the world believes he is dead. Scarred yet alive, Merik is determined to prove his sister's treachery.

"Worldbuilding after my own heart. It's so good it's intimidating."

—VICTORIA AVEYARD

#1 New York Times bestselling author of *Red Queen*

Paper and eBook



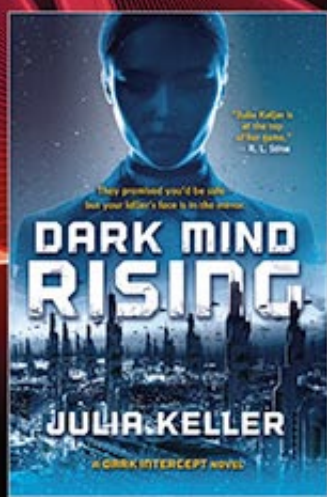
In this smart, speculative young adult thriller with an immersive psychological mystery, the only thing worse than being locked in is facing what you locked out.

"The Maze Runner meets Memento in this clever, engrossing sci-fi mystery!"

—JEANNE RYAN

New York Times bestselling author

Hardcover and eBook
Also available from Macmillan Audio



Two years after the destruction of a universal surveillance system called the Intercept, New Earth struggles to keep crime under control. The citizens are free, but not protected.

"In this fast-paced book, Julia Keller shows she's at the top of her game—and her game is creating chills and absolute terror."

—R. L. STINE

New York Times bestselling author

Hardcover and eBook



When the state controls your emotions, how hard will you fight to feel free? Violet Crowley starts a secret investigation to find out what her long-time crush is hiding.

"Goes straight to the heart of why privacy matters in today's world."

—MICHAEL C. ROBINSON

Chair of the ALA Intellectual Freedom Committee's Privacy Subcommittee

Paperback and eBook

WHAT THE INTERNET IS FOR

The internet operates on a revolutionary principle, underpinned by a revolutionary principle, overlaid by a revolutionary principle. Is it, therefore, revolutionary?

The revolutionary principle the internet runs on is this: the “end-to-end” principle, which states that any person using the internet can communicate with any other person on the internet without getting any third party’s permission. If you want to connect to my webserver, you simply connect to it: you don’t need to pay a long-distance charge, or ask your ISP to turn on the “web” feature. When someone invents another way of communicating, like Skype or Bittorrent or the Interplanetary File System (which is a real thing that you should really go look up), you can start using that right away to talk to anyone else who’s using it – no permission from the phone company required.

This is revolutionary. It replaces the principle of “circuit switching” in which all connections needed to be mediated through a central authority – AT&T – and only one kind of communications – voice – was permissible. Other “features” in the system, like the ability to send faxes, or plug in a modem, or connect an answering machine, or even to use a device called the “Hush-a-Phone” (a plastic cup that fit over the phone’s receiver) were licensed by AT&T for a fee. You may recall that at one time, the “feature” of Caller ID cost extra – this would be like your email provider charging extra to see who the message was from before you opened it.

The revolutionary principle of end-to-end changed telecoms forever. It let people build new, undreamt-of services atop the phone network, and then services atop those services, until the phone network itself was outgrown by the internet, replaced with fiber cables that merely carry the odd phone call, which is a relic of the past bobbing along in a raging torrent of data.

Computers operate on a revolutionary principle. The “Universal Turing Machine” describes the underlying theoretical architecture of every computer you use today, and it describes a system for building a computer that can compute *anything*. Any program that can be expressed in symbolic logic can be executed on any computer. Modern computers may run the program in an eyeblink and older computers may labor for centuries over the same code, but given enough time, all computers can run all programs.

This is revolutionary. It replaces the bygone practice of building special-purpose “calculating engines” that were engineered and built to solve a single kind of problem: actuarial tables, ballistic tables, census computation.

The revolutionary principle of universal computing changed the destiny of humanity. The fact that we use the same computers to power every kind of application from medical implants to cars to phones to voting machines means that any improvement made to computers for any application improves computers for every other application. When you wonder at how quickly and how far computers have come in our lifetimes, this is the fact to keep in mind: no matter what your field of endeavor, you benefit from improvements in computing, and thus there is no end to the energy and resources available for making computers better and better and better.

Modern encryption is a revolutionary principle. While humanity has made ciphers to keep its messages secret since the time of the Caesars, the application of universal computers to cryptography, combined with fundamental breakthroughs in mathematics, has produced a family of reliable scrambling systems that work so well that even modestly powerful computers can, in an eyeblink, encrypt a file so thoroughly that all the computers built and all the computers that ever will be built will never be able to guess the key needed to descramble it.

Universal computers can run every program, including the ones that do the unbreakable scrambling and descrambling. Universal networks can carry any message from anyone to anyone, including the scrambled messages that

can never be unscrambled without permission.

This is revolutionary.

Is the internet revolutionary?

Nope.

It is a necessary but insufficient factor for effecting revolution.

States are powerful. States have police, armies, massive budgets, the power to compel cooperation from telcoms providers and tech companies, and the power to break down your door and seize your devices or sneak in when you’re out at work and attach keyloggers to them. They have unblinking eyes, thanks to the ability to rotate shift after shift after shift into the surveillance monitoring stations. They can watch perfectly, waiting for their adversaries to make a single slip.

The best encryption, the fastest computers, the most open networks, will not make you comfortable living in an autocratic, corrupt state. You and your radical friends will eventually make a mistake and be rolled up by state thugs, or blacklisted, or blackmailed, or publicly discredited. The same computers, networks and encryption that you use to defend yourself from the state also defends it from you, allowing it to keep secrets you can’t brute-force, to coordinate its agents at the speed of light, to surveil you from a thousand networks.

To evade this all-pervading power, you have to be perfect. To defeat your evasion, the state need merely find a moment’s imperfection in your operational security.

Security favors attackers. An earth-moving machine can build a wall, or knock it down. The wall builders need to build a perfect wall. The wall-destroyers need only to find one place of weakness. Give the same tools to attackers and defenders, and the attackers will win, given enough time.

The internet is not revolutionary.

If you live in a repressive, corrupt state where the reins of power are in the hands of ruthless, greedy elites, the mere use of the internet is insufficient to keep you safe from oppression and retaliation. Even if you escape and go into exile, the internet will not keep your family and friends safe as you communicate with them.

You can’t use the internet to obviate the need to effect political change.

But the internet can be used by revolutionaries.

There is no substitute for living in a democratic, legitimate, responsive state that uses best evidence and honest debate to arrive at policy, where officials are accountable and the rule of law is intact.

The internet – a universal network with universal computing endpoints that can send and receive secure messages – is a tool that can crack open a space in even the most totalitarian of regimes, a place where reformers and revolutionaries can organize, mobilize, and fight back. It’s a forum for whispering dissidence in secret and for blasting the shameful secrets of the powerful at full volume.

The theory of change that goes, “We will walk away from politics and use the internet to evade state oppression” is a dead letter. It always has been.

But the theory that goes, “The internet will let us organize to hold the government to account, to topple the corrupt, to rally the honorable and expose the wicked” – that theory has never been more important.

The internet is not a revolutionary technology, but it makes revolution more possible than ever before. That’s why it’s so important to defend it, to keep it free and fair and open. A corrupted, surveillant, controlled internet is a place where our lives are torn open by the powerful, logged, and distorted. A free, fair, and open internet is how we fight back.

—Cory Doctorow ■



Cory Doctorow

SF IN ISRAEL

Israel, I am informed, seems to be having an SF moment. Or, from the unexpectedly enthusiastic early reviews of the anthology I co-edited with Emanuel Lottem, **Zion's Fiction: A Treasury of Israeli Speculative Literature**, SF may be having an Israel moment.

As well it should. After all, the Jewish State drew inspiration from a knock-off of Edward Bellamy's late 19th-century utopian romance, **Looking Backward, 2000-1887**, notably, Zionist ideologue Theodore Herzl's **Altneuland** (Old New Land). A mere 70 years after its troubled foundation, his dream-child is recognized worldwide as a scientific and technological powerhouse and the purveyor of any number of SFnal inventions and innovations. The modern State of Israel, moreover, straddles a former Herodian fortress – Megiddo, or, as the Greeks called it, Armageddon – Ground Zero for the apocalyptic imagination. Among Israelis, fears of terminal conflagration are never far from the surface.

None of which is lost on Israeli writers, who have, during the last few decades, begun contributing to a burgeoning corpus, in Hebrew, Russian, and English, of Israeli *fantastika*. Vaunted literary luminaries such as Shimon Adaf, Orly Castel-Bloom, Emil Habibi, Gail Hareven, Etgar Keret, Sayed Kashua, and Nava Semel now compete for bookstore space with avowed genre writers like Keren Landsman, Nir Yaniv, Yael Furman, Ofir Touché Gafila, Assaf Gavron, Yoav Katz, Vered Tochtermann, Guy Hasson, Hagar Yanai, and Pesakh (Pavel) Amnuel. Worldclass artists like Avi Katz (who illustrated **Zion's Fiction**) now regularly adorn book covers. The country even has its own Hugos – the Geffen Prize, awarded at ICon, one of several annual confabs.

This didn't stop my agent from running into a wall while trying to sell a book he thought would be a slam dunk. "My shelves," I whined to him, "are buckling under the weight of compendiums of Spanish, Portuguese, and Finnish fantasy. I've got more anthologies of Chinese SF/F than time to read them. The Philippines churn them out with the pace and regularity of visiting typhoons. Not only does my native Canada boast several national collections (with Quebec hurriedly in pursuit), but Montreal, where I grew to my majority, can lay claim to several in both English and in French. And the Arab world seemed to be on a roll, most recently with the anthology **Iraq+100**. How long before the Druze, Bedouin, Circassians, and, yes, Palestinians, followed suit?"

But as for Israel, where I lived from 1977 to 1986, *batich*. *Gurnisht*. *Nada*.

Why is anyone's guess. My own was that the Jewish State's good name, not to put too fine a point on it, was in the toilet. Publishers, I concluded, though none of them ever spoke of this in their rejections, simply didn't fancy becoming a target of the BDS (Boycott, Divest, Sanction) movement, which is clearly feeling its oats. Or maybe there just wasn't much of a market in the US for foreign literature in translation. With a few notable exceptions (Etgar Keret, Amos Oz, David Grossman, *et al.*), Israeli literature never gained much traction in North America, not even among American Jews, who seemed to prefer gung-ho attestations of Israeli military prowess over impenetrable expressions of suburban angst in North Tel Aviv. Israeli SF/F, a niche within a niche within a niche, may simply have been a bridge too far.

The prospects of any English-language anthology of Israeli SF/F, however, didn't particularly concern Israeli writers or their fans. A mere 20 years ago, one would have been hard put to identify more than a handful of Hebrew-language titles by local authors. Nor did there seem to be an appetite for more. Israeli readers regarded most home-grown material as substandard, preferring translations of

English-language SF. Now, not only was there a market for indigenously produced genre literature, but Israeli publishers didn't even feel the need to peddle the stuff as genre. Their wares, when merited, garnered a modicum of critical attention. And consumers, deprived of genre markers, didn't seem to make a fuss about inadvertently finding themselves reading SF/F. Magic realism – no problem. Urban fantasy, sure. Horror, maybe. But if they were reading it, surely it *couldn't* be SF/F.

In a country that fetishized social realism, that had long disdained most manifestations of the fantastique, that regarded whimsy as a fatal distraction from the exigencies of survival, and subcultural identity as inherently deviant, it was enough that the local SF/F community could indulge their own fanciful predilections without incurring total ignominy. Role-play gamers, for instance, were no longer barred from service in the Israel Defense Forces. Israeli cons provided safe spaces for displays of cosplay. Long disposed to community sing-alongs, Israelis were even starting to filk.

This is a far cry from the Israel I inhabited in 1978 while moonlighting, during my voluntary five-year military stint, as a member of the editorial board of the seminal Israeli SF/F magazine *Fantasia 2000*. As a freshly minted lieutenant assigned to the Paratroops Corps, for instance, I had to secure permission from the base adjutant to write a monthly roundup review for the *Jerusalem Post*. The adjutant, a three-felafel (full-bird) colonel, informed me that I would have to donate the meager proceeds to the Lone Soldiers Association. I reminded him that I was a lone soldier – someone who did not have family, or other means of support, in Israel. "So go ask them for money!" he barked.

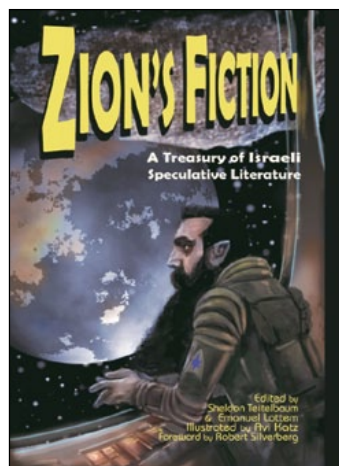
But that was then, and this is, well, the future, and in this variant, vaunted mainstream writers now think nothing of writing the kind of SF/F you'd expect from folks with deep genre roots. Folks with deep genre roots no longer toil in the shadows, or wax despondent over the unlikely prospect of being published. Major Israeli houses know from SF/F, some even hire fulltime SF/F editors, and they will happily disseminate locally crafted work they deem worthy. Newspaper and magazine critics, who could once be counted on either to sneer at this output or ignore it completely, now muster a measure of enthusiasm and a surprising familiarity with genre tropes.

To mark this sea change, I interviewed some of the newer voices of Israeli SF/F, notably Keren Landsman and Guy Hasson, Yael Furman, alongside literary wunderkind Shimon Adaf, seasoned SF hand Ehud Maimon, and erstwhile *Fantasia 2000* editor Aharon Hauptman. Trust them, of course, to throw a good measure of the arguments we made in the introduction to **Zion's Fiction**, the link to which is provided here, into complete and utter disarray.

Not to beat a cliché into the ground, but above all else, SF/F promises radical change. There is a famous saying I first encountered in Hebrew that goes, "The things that you see from here, you don't from there." These are the guys on the ground. Me, I live in LA (okay, Emanuel lives in Tel Aviv, but he's a translator, and translators don't get out much). Together, though, I think we've got it nailed.

–Sheldon Teitelbaum

Teitelbaum has covered SF/F in the Los Angeles Times, Wired, Foundation: The International Review of Science Fiction, The Encyclopedia of Science Fiction, The Encyclopedia Judaica, SF Eye, Midnight Graffiti, and other publications. He is the co-editor of Zion's Fiction: A Treasury of Israeli Speculative Literature, published in September 2018 by Mandel Vilar Press. The extensive introduction to Zion's Fiction can be read at <locusmag.com/introduction-to-zions-fiction>. ■





Shimon Adaf

Shimon Adaf, a well-known poet, prose writer, musician, TV writer, and university educator, was born in 1972 of Moroccan parentage in the town of Sderot, near the Gaza Strip. He attended a religious school as a child and later segued to an ultra-Orthodox Sephardic junior high school, which he left after six months. Adaf completed his studies at secular schools.

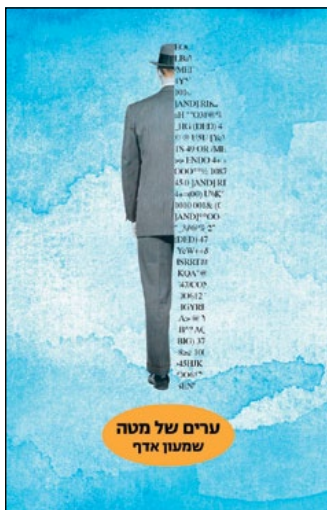
Adaf began to publish poetry during his military service. Moving to Tel Aviv in 1994, he published his first short-story collection, *The Icarus Mono-*

logue, which won a Ministry of Education award. This and other poetry achieved widespread translation, earning Adaf a reputation as a literary wunderkind. From 2000 to 2004 he worked at the Keter Publishing House as the youngest editor of their original Israeli prose line, discovering such genre stalwarts as Ophir Touché Gaf la and Nir Bar'am. In 2004 he wrote a murder mystery, *One Mile and Two Days before Sunset*, and a young-adult fantasy, *The Buried Heart*, the latter steeped in Jewish mythology. In 2008 he published the fantasy novel *Sunburnt Faces*, Adaf's biggest hit until his most recent one, *Aviva-Lo*, about the unexpected death of his sister. In 2010 he launched his Rose of Judah sequence, with the publication of the Delanyesque epic *Kfor (Frost)* in 2010. Adaf followed this in 2011 with *Mox Nox* (Latin for *Soon the Night*), an alternate-history *Turn of the Screw*-inspired tale, winning the prestigious Sapir Prize. This was followed by *Earthly Cities*, or *Netherworld*, in 2012.

"The definition of SF has moved on. Most people do not write science fiction any more, but (rather), speculative fiction. Despite what you see in film and TV, it's really an obsolete notion in literature right now. But not in Israel. When I use the term, I have to explain and explain. I teach at Ben Gurion University of the Negev, and I gave a class in what I called 'Speculative Fiction of the 20th Century.' I only taught science fiction writers. In the introduction to the lectures, I said that you probably can't identify many speculative fiction writers in Israel, and they couldn't. I showed them Shai Agnon wrote SF, and other writers, not to mention Theodore Herzl himself.

"Israeli fiction hews mainly to social realism or psychological realism, in a way that I think is really anxious about the reality of things. If you cannot suspend your disbelief even for a second, then you are not inside any literary work. For me it's the other way around. Most of what's called realism is, for me, fantasy. Writing SF is creating this space or arena in which I can express real emotions and deal with questions and issues about Israeli life. When you are so adamant about copying reality, not even reconstructing it, just copying it, then you cannot really talk about the real questions. Israelis substitute reality with certainty. But you can look at it the other way around: because your reality is so shaky, once you get into dealing with possibilities, the literature is much more hopeful, and gives you much more certainty about life.

"Genres are not pure any more, unless you write space opera or heroic fantasy. Once you start merging genres, it's very hard to define what you're doing. I deliberately wrote a fantasy novel called *The Buried Heart*. *Frost* is a part of a trilogy in which every volume is another genre. For me, it is science fiction, while (still) trying to test the limits of the genre. It's a book that poses many difficulties in translation. I would love to see it in another language.



It's the story of a Jewish community in Tel Aviv 500 years in the future. It's what you call today ultra-Orthodox, but they are trying to live by the law of the Mishnah (rabbinic traditions, comprising the first part of the Talmud) without understanding that parts of the Mishnah were lost to them. They build this society based on partial books of law. Because of that, the Hebrew in *Frost* ranges from Mishnaic Hebrew, which is very ancient, to very modern, futuristic Hebrew. I don't know if you can translate this range. Because it has lots of references to Jewish texts, it might be very hard to translate. You have to be acquainted with Jewish scripture (to truly get it). I hope that the story itself holds without all the inner references, but something would be lost. The Gentiles in the book, for their part, speak Latin, so you can't use it in substitute for liturgical Hebrew (although they share a somewhat similar function). It's known to be a difficult book, but most of the SF books I grew up with were difficult. When I think of the novels of Samuel Delany, which I adore, they are difficult. You have to learn a new language; you have to learn a new reality, encounter creatures that are not totally human. It demands, but I think it's totally worth it. This is the obstacle that, when you overcome it, you get the most profit out of reading. You let go of your definitions of what a genre is. People are always looking for new definitions, to make the literature more accessible to them. If you think about all these subgenres, then Delany was real avant-garde.

SHIMON ADAF

Like Philip K. Dick, who is a big influence on, for instance, Lavie Tidhar. *Osama* is a very Philip K. Dickian novel, this kind of neo-noir SF. But was Dick a science fiction writer? I don't know. I think they are trying to pull him out of SF. He's now an American author who writes literary fiction, not SF. But these are the writers that I really like.

"When I was a boy, I was educated very heavily in Jewish scripture. The thing I found most interesting about them was the fantastical side. You have all these kinds of exegeses, these stories about rabbis and all the miracles they made, these visions that they had. For me it was meeting fantasy in its purest form. When I went to the library and read translated books, these were the ones that really got my attention. The Wonderland books were the subgenre I really, really liked. All these British kids going through magical portals and realities. When I was a young-adult, the merging of these two literatures led to a fascination with science fiction.

"When you read the stories in the Talmud or the Gemara (the rabbinical commentary on the Mishnah, forming the second part of the Talmud), you see how much witchcraft (though forbidden in the book of Exodus) is being done by the rabbis themselves. It's amazing. They talk about it. They don't call it witchcraft, but it's totally part of what falls under witchcraft. It's not just the stories. When I grew up, I understood that the way of thinking in Jewish scripture is mostly rabbinical text, not biblical. The rabbinical texts are always kind of speculative. They always ask, 'What would you

do if you find yourself in this or that situation?' Their way of thinking is, what if? When you imagine yourself in these (mostly unlikely) situations, they become more and more fantastical. There's a story where Moses goes up to the sky and God takes him into the future to sit in the study hall of Rabbi Akiva, and he hears these discussions, summed up by, 'We do this because that's what God gave Moses to do.' Moses says, 'But you never gave me these things to do – I don't know what you're talking about.' God says, 'You don't understand, but when the time comes, your descendants will understand.' This is clearly a story about time travel.

"Many people ask whether the



presence of Jews in science in the 20th Century has to do with the fact that it's a way of thinking that's been taught to them. Science and SF are very close by nature. There's a way you think about reality – that reality is not enough, or that there is something beyond reality. You doubt reality, and Jewish thinking is all about doubt – that nothing is set in certainty. It crawls into you. I don't think, for instance, that Asimov was particularly Jewish, but you find stuff in his writing that is purely Jewish.

"I see more and more young Israelis who grew up on films based on SF/F or comics, and they are really used to this language. For them it is part of the way you represent reality. Their writing tends toward those more speculative genres. The more dire the Israeli political situation is, the more you see people thinking about alternatives. I'm predicting there is going to

be a boom in writers imagining Jewish existence in alternative realities. What would have happened if Israel never came to be? What can be done to fix the political situation we're in right now? They will go to science fiction. Even Lavie, who does not consider himself an Israeli writer, or part of Israeli writing, is very political in his speculative fiction. **Central Station**, which is fully SF, directly addresses political situations in Israel. I think he is leading the way. He is brilliant at what he does.

"This will be the next stage. In my recent SF novel, a huge novel that covers all aspects of writing for me, there is a part that has an alternative Sderot, the town where I grew up. There is this merging of time and space into all these different multiverses. For me it was trying to talk about political situations. Another phenomenon that would encourage the writing of SF is that in world literature you see mainstream writers already doing it because it's such a successful genre in popular culture. Some, the first attempt is what I consider to be failure. Even Margaret Atwood's **Handmaids**

Tale is, for me, failed SF, but you see how she has grown into a great SF novelist. She sees this as a natural part of writing fiction. I think this is interesting in light of what's happening now in Israel.

"When you use SF or other speculative elements in your writing, do not explain, do not apologise. That's the way you write literature, and, if you are persistent enough, it will be recognized."

—Shimon Adaf ■

When you use SF or other speculative elements in your writing, do not explain, do not apologise. That's the way you write literature, and, if you are persistent enough, it would be recognized.



Yael Furman

Yael Furman was born in Ramat Gan, Israel, on October 7, 1973 (a day after the outbreak of the Yom Kippur War), and began publishing work of genre interest with "Hatzva'im haNechonim" (*The Right Colors*) in the online magazine Bli Panika (Don't Panic!) in 2001. For the next few years she published several well-regarded short stories in Israeli genre publications such as Halomot beAspamia and the annual anthology series *Once Upon a Future*, for which she was nominated for the Gef-fen Prize a remarkable eight times. Her novel *Children of the Glass House*, 2011, is notable as a genuine example of Israeli young adult science fiction. The novel was illustrated by artist Yinon Zinger, and was based on Furman's earlier short story, "Empty Walls", winner of a first prize in a 2009 Olamot convention short-story contest. Her latest novel, *The Portal Diamond*, was published in 2017.

Some of my stories were influenced by the Grimm Brothers. Sometimes I've just wanted to fix bad stories. Sometimes I work off current events. I don't write a lot of fantasy with Jewish influence, but some of my friends write with Jewish mythological influences.

"Israeli themes usually include the army, because almost everyone was in the army, and is involved in the wars and troubles here. There are a lot of stories about loss. Some are about war itself. One by Vered Tochtermann looked at the (Israeli-Palestinian) Conflict – a spaceship comes and everyone joins up to fight it. Maybe like the movie *Independence Day*, except the ending is not peace and love.

"Israeli critics don't write about Israeli SF. It's disappointing. The mainstream people tend to treat SF/F as sub-literate. I don't think they don't like it so much as they don't understand it. Realism is realism. It can be someone's fantasy, but it is not genre fantasy. Israel is a complex place and things change every moment, and war can break out any day, and when it does, maybe we'll have to go into bomb shelters because we'll have rockets on our heads. Life is not safe, and everything can go boom at any moment, but a story about everyday life is a story about everyday life. It's not fantasy.

"Some Israelis are afraid of the future, but you can't live expecting to die tomorrow. We have troubles, yes, but it's not the worst place in the world to live. Just look at our neighbor, Syria. Most of the world is not so pleasant to live in. Sure there is danger here, but there is danger everywhere.

"I don't think it's possible to make a living writing here, unless someone is very lucky, and has some studio buy the rights for their books or make a movie. I don't think one can live solely on their writing in Israel, whatever the genre. I think a typical title, if it is successful, can sell maybe a few thousand copies. We're only 8 million-strong, not everyone reads Hebrew, and SF/F is just a small portion. I think we're going in a good direction."

—Yael Furman ■

Yael Furman

"The development of Israeli SF was very different in Israel than the US. In Israel we started with translations. Original Israeli SF was small-scale from the '70s and '80s. After *Fantasia 2000* went bankrupt (in 1984) there was nothing until the mid-'90s, when the Israeli Association for SF&F was founded. Women here started writing it when it was already okay to do it. We didn't invade male territory. It was never a male domain in Israel. Growing up, I read translated F&SF long after women had established themselves in the field in the US. They fought my war long before I knew there was a war to be fought. I didn't know there was a ceiling to break.

"I write SF and fantasy – a little more fantasy maybe. Since *Once Upon a Future* started ten years ago I've had a story in each annual. My latest novel, *The Portal Diamond*, is fantasy. My influence as a fantasy writer may have been Christological, but I don't feature Christianity in my books.



Guy Hasson, born in 1971, is an author, playwright, and filmmaker who crafts plays in Hebrew and prose in English. His books were published in Israel (*Hatchling*, *Life: The Video Game*, *Secret Thoughts*, and *Tickling Butterflies*), the UK (*The Emoticon Generation*), and the US (*Hope for Utopia* and *Secret Thoughts*). He has won the Israeli Geffen Award for Best Short Story of 2003 ("All-of-MeTM") and 2005 ("The Perfect Girl"). Since 2006 he has been focusing on the production of original films, including the feature-length *Heart of Stone* and the web series *The Indestructibles*. Eschewing Hebrew in his SF/F has served him well in accessing a wider readership but has also caused a modicum of confusion at home, especially when some of his work found itself translated back into his native Hebrew. In either language, however, Hasson is a force to be reckoned with, and his work has been translated into seven languages. His stories can be found in the first Apex World SF anthology and in Apex's *Horrorology*. In 2013, Hasson created an independent comic book company, New Worlds Comics, and its flagship title *Wynter*, written by him, was hailed as one of the best SF comic book series in recent time. In 2015 Hasson created an online comic book store for the blind and the visually impaired called *Comics Empower*. SF/F writer Lavie Tidhar says of Hasson: "In his refusal to compromise on commercial principles, and in his ongoing experimentation with various forms of media, it has become clear that he is following an intensely personal vision; one to which his commitment is whole." Hasson's latest book, *Tickling Butterflies*, was released in Israel in 2017; currently he is writing and directing a feature-length horror film, *Statuesque*, and writing a new fantasy book series.



Guy Hasson

"I was born in Israel, and spent half my teenage years in Tucson AZ, where English became my second language. When I was 17 I decided to become a science fiction author. My two languages, Hebrew and English, were equal, and I had to decide which language to write in. The English-reading market was so much bigger for SF that the choice was easy. Being a bilingual author takes you to some strange places. I found myself in the odd position of having my books and stories translated into my mother tongue, instead of the other way around, as these were starting to get published abroad and at home. I could look over my translations and fix them in a way no translator would be allowed to: changing sentences, character names, and more to make them fit the new language.

"My SF writing career was made possible by the internet. When I started getting good at writing stories and books, e-zines were just getting started on the internet. My first stories were published in e-zines. That led to my first book being published as an ebook when digital books were completely new. That led to a publisher taking on another one of my books in both digital and paperback formats, which led to my first book being published in Israel. And so on and so on, like a perfect domino train.

"You know how, as an SF author, you're sometimes faced with the future you've imagined? About a decade ago I wrote a short story called 'The Emoticon Generation'. The word 'emoji' wasn't used then, and if I was writing it today, I'd call it 'The Emoji Generation'. In any case, I saw these new types of words being used, and just delved into how far that could go and what need it served inside of us. I decided to write it as a journalistic piece, where the journalist starts the story by sneaking into his teenage daughter's room when she sleeps and looking at her phone (phones weren't locked back then). He sees some really strange emojis and that sets him off on an exploration deep into what's been happening with emojis. The piece treats futuristic predictions as if they've already happened, and he describes what he finds.

"The thing is that five years later there was a piece in the New York Times about emojis and the way kids and teenagers communicated today. It started exactly the same: The journalist sneaks a peek into his child's phone and sees things that she can't understand. I loved that! By the way, 25% of my predictions in that story have come true. 75% have not yet. They're coming. You can still find 'The Emoticon Generation' on Amazon.

"I had a good friend who was suicidal. One time we were on the phone when she was this close to doing it if

something in her life didn't happen in the next few hours, something that had nothing to do with her. Not to worry, she was fine and is fine to this day, but one of the things I realized on that day was that some people commit suicide as an 'action' on the living, to teach them a lesson, and to have them learn.

"So I thought: what would happen if the dead came back to see if people learned their lessons? Not in a ghoulish way, no. Let's create a school for telepaths, where you would train on dead bodies/brains, just like in medical school. The bodies would have to be fresh for the students to explore the neurological pathways that haven't decayed yet. Now what if a new teenage female student got too attached to a teenage female who just killed herself? What if she identified with her too much? What if she came back to that person's family to see what they learned? That is how the novella *The Perfect Girl*

was created, and that is the story it tells.

"As I was writing it, it was clear there was so much to tell in that world. That led to two more novellas about this telepath world: What if a telepath tried to read an alien with a completely different mind? What would it feel like if a telepath could read her child while it was still in the womb, forming its first half-emotions, half-thoughts, its senses, and so on? All that came together in a book called *Secret Thoughts*, which was published in the US and Israel separately.

GUY HASSON

"The story about the mother being able to read everything in her forming child's thoughts is still one of the most powerful and evocative stories I have ever written, and it isn't like any other story you've ever read. It's called 'Most Beautiful Intimacy'.

"In my first decade writing I wrote prose and theater but did my absolute best to stay away from film. Unlike prose, where you can just write something down and it's done, or theater, where you can gather a few actors and put on a show for almost no budget, you can't make a film without a serious amount of money. Even then I knew that the process of making films means that most scripts don't get made. I didn't want any part of that. I wanted the pieces I wrote, which I think of as art, to be read/seen/heard/experienced. They shouldn't lie gathering dust in a drawer.

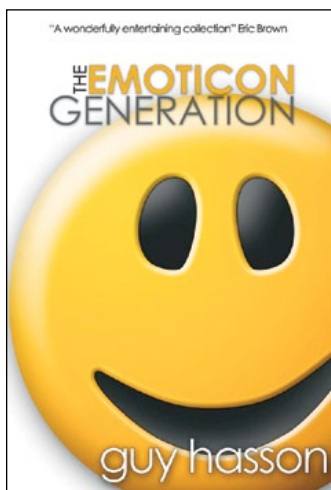
"However, after my first book came out, an Israeli production company that wanted to develop SF movies for Hollywood contacted me regarding one of my most popular stories to this day, 'Hatchling'. (Search for 'Hatchling Guy Hasson' online and you'll find a free copy, since it was first published in an e-zine). This is the story that was translated into the most languages and that led me into the film world.

"I helped them develop the film and became their chief script writer. As often happens in the world of film, nothing came of it, and yet, I was in now. I disappeared from the SF community in Israel as I started working on directing a horror series for TV that I had written. At the time no one wanted to hear about horror. I was too early – ten years later, horror became all the rage here.

"A few years later I wrote and directed a feature-length Israeli film called *Heart of Stone*. It cost \$15,000 and had no special effects. It was about alien emotions. A few years after that, I created a short web-series about dead superheroes, *The Indestructibles*. This one cost \$250 and also premiered in ICon. Now I'm working on a feature-length horror film. This one costs only a few thousand dollars. I have now learned to do genre films guerilla style.

"Now I'm going back to my roots. I'm working on an SF book series, and in the back of my mind am trying to find a new way to tell SF stories through apps and games. We'll see what I come up with."

—Guy Hasson ■





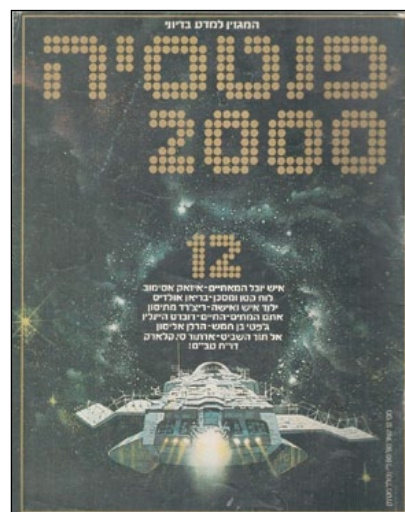
Aharon Hauptman

Dr. Aharon Hauptman has been a researcher in Technology Foresight since 1988 (first at the Interdisciplinary Center for Technology Analysis and Forecasting and currently at the unit for Technology and Society Foresight) at Tel Aviv University. He received a Ph.D. in engineering from Tel Aviv University in 1986. He specializes in foresight and evaluation of trends in emerging technologies and their impact on our lives. He has been involved in several projects for the European Union,

such as future developments in Nanobiotechnology, threats posed by the “dark side” of emerging technologies, “wild cards” related to future innovations, and future scenarios in transportation. Hauptman takes part in the expert panel of the online Technology Forecasting system TechCast, is a member of the World Futures Studies Federation (WFSF), and chairs the Israeli node of the Millennium Project (international think-tank of Futures scholars).

In 1978, Hauptman helped launch and edited Fantasia 2000, Israel’s longest-lived and most celebrated Israeli SF/F magazine, and in 1996 was one of the founders of the Israeli Society for Science Fiction. He has written numerous popular science and future-oriented articles in several Israeli newspapers and magazines, both printed and electronic.

stories, but from the start we all agreed there was no point in publishing an Israeli SF magazine without original Hebrew-language stories. We knew it would be impossible to publish only original stories, but we wanted at least a few stories every issue. I think today the situation is completely different. If someone started a new magazine now, they could easily fill it with original stories. There are a lot of people writing now, and some of them are very talented. So I think we gave it a kind of a push in the late ’70s. The Israeli Society for Science Fiction and Fantasy was established in 1996



by seven people, and I was one of them, so it’s another milestone in the history of SF in Israel.

“On one hand, local SF really broke through barriers. Books are published and you see they are not ghetto books – they are treated like any other literary publication. But part of the population still regards it as a ghetto. I think the situation in this sense is improving. I don’t think there is a natural tendency in Israel to dismiss SF/F. If there were such a tendency, you wouldn’t see thousands of young people coming twice a year to big conventions. It’s true that a big proportion of them are fantasy fans, but still, there is a lot of SF as well. Every year I am surprised to see many more people. Of course most of them are very, very young, and every year I feel older. But they wouldn’t come if there were such an inclination. As

for critics, there are those that like SF – they liked it years ago and they like it now. Most of them know that as in any other field there are good books and not-so-good books and very, very bad books. It’s not different from any other genre. Maybe some people from literary circles regard any genre as something inferior. If it is not inferior, it is not genre. I’m not a member of such circles, so I really don’t care. For me a good book is a good book.

“It’s much easier now than, say, 30 years ago to print a book. The costs are much lower because of digital technology. These days people establish small publishing houses and they publish several books that they like, and maybe they even cover their expenses. But it is almost impossible to make a living from that. I think that’s true not just in SF. Probably the only ones to profit from this are the bookstores, and they’re experiencing difficulties as digital publication changes the environment. In the year 2000, if you would have asked me then if there would be any printed books in 2018, I would have told you no way. It happened in academic publications, but to my surprise books are still printed. I think a normal print run is a few hundred, and if the books sell, they run off another 500 copies. Thirty years ago it was 2,000.

“In terms of indigenous Israeli SF/F, we’ve made progress, of course. There are also successful Israeli writers who publish in other languages. The younger generation is making headway, in fantasy mainly but also in SF. So there is a change, but maybe not the big change we wished for when we established *Fantasia 2000*. I really don’t think things are that different from other non-English-speaking countries. I also don’t think that the tendency toward fantasy is a purely Israeli phenomenon. People find in fantasy something more escapist (not that part of SF isn’t escapist). This makes sense in Israel, which is a pressure cooker. Sometimes people who are closer to science and technology feel that developments have reached such an accelerated pace and that there are so many technological surprises that people are pulled to SF. I read a lot of articles about science and technology as part of my job, and some of them are so amazing that they sometimes make me wonder if I need to bother reading new SF. On the other hand, I think there must be a lot of speculative fiction that employs imagination far beyond where we are now.”

–Aharon Hauptman ■

AHARON HAUPTMAN

“I started reading SF in high school. I regarded myself as an SF fan, but I didn’t really read a lot. Years later, when I met real fans, I realized that every one of them had read zillions of books that I hadn’t read. The first books I read were in Hebrew – the first Asimov translations, and then I found some translations of books by Frederic Brown, specifically **What Mad Universe**. The title in Hebrew was something like **Adventure in Space**. There was **The Force** by Frank Robinson and **The Puppet Masters** by Heinlein, which was called in Hebrew **The Masters**. Years later I started to read original English-language fantasy and science fiction.

“*Fantasia 2000* came from a chat at the University of Tel Aviv with friends when I was at engineering graduate school. I had friends from the faculty of law, so it was in their cafeteria. I think it was Dubi Lehrer who asked why there was no SF magazine in Israel in 1976, when there was a boom in translations from publishers like Am Oved and Masada. So one of us, either Elie Tenen or myself, said, ‘Ok, let’s make one.’ It started as a joke but turned into reality. Elie invested the first money. It was expensive, but it was not too expensive. We actually had hopes to turn a profit, but that turned into a dream. It’s almost impossible to make money from magazines in Israel, unless you have a lot of advertising. Many were established and, a short time later, failed. Our model for imitation was *Omni*. We couldn’t be like *Omni* in all respects – glossy paper and color photos – but we tried to have a nice, colorful cover and illustrations. We tried to make some reasonable compromises between expenses and quality. The content was inspired by *F&SF*, thanks to permission from Ed Ferman.

“I’m surprised even to this day that people see my name somewhere or meet me and say, ‘You were one of the editors of *Fantasia* – you changed my life.’ I feel partly amused and partly proud. I even heard this from people in academia who started careers because of *Fantasia*.

“We wanted to share with local readers good-quality translated SF

Keren Landsman, MD, is a mother, an epidemiology and public health specialist, and an award-winning and bestselling SF author. In 2014 she volunteered to go to South Sudan to instruct local health care workers in epidemiology and public health. She is one of the founders of Mida'at, a voluntary organization dedicated to the promotion of public health in Israel. She currently works at a free STD clinic and at a mobile clinic for sex workers.

Landsman first started reading SF in school, in spite (or because) of the librarian's claim that "it's not for girls," and has been reading it ever since. Her interests come through in her works, where one may encounter children fighting medically accurate space epidemics. From motherhood to friendship and coping with loss, all these and more find their way into stories that balance emotion, plot, and vision. Landsman published her first story in 2006, winning three Geffen awards, Israel's top prize for science fiction, twice for best original short story and once for best original book: *Broken Skies*, a collection of her short stories. Bestselling novel *The Heart of the Circle* was published in Israel in 2018, and an English translation is coming from Angry Robot next year.

these internet bubbles whereas I didn't have the internet. They have their own challenges, but community-wise we are taking good care of them. The community is very accepting.

"Of course, the media always looks for the freaks. You don't want to go into a convention and take pictures of people sitting on panels. As long as they're talking about conventions in mainstream media, I'm cool with that. I want kids



Keren Landsman

to know that we exist, that they have a home and that we'll accept them. If it comes with the cost of being portrayed as the weirdos who can quote from *Star Trek*, well, good luck with that.

"A lot of our work is done in short form. In long form we have (seen) a huge rise in YA. My last book was urban fantasy, and it was a bestseller. People read it, people buy it. A good critic will give you a sense of the cultural context of a book.

Most of the books coming out in Israel are Israeli, and critics are talking about Israeli books coming out in Israel. This is their job. Our job is to tell them to read what we write. I don't think that we should look for the approval of critics. If the people who read erotica wait until the critics acknowledge them as a huge market, they will never get a book. You have to write what you want and you have to read what you want, and if you wait long enough, the critics will come.

"I wrote 'Burn Alexandria' for one reason. I wanted to write about my very good friend Ehud Maimon, and to put him in a dress with pineapples – the most ridiculous image I could come up with. The Israeli summer should dictate a whole different line of clothing. I don't understand walking around in pants when it is 40 degrees Celsius out. You always feel better wearing a nice dress. Then I turned him into a robot, and then the aliens showed up, then time travel, and then everything seemed like a blur.

"I don't know how to outline. I either do too much or not enough. Also, it takes out the fun. I don't like to plan anything. And I just love discovery writing. I write a scene and then I write another scene and everything comes together at the end, or I have to rewrite everything from the beginning. A lot. A friend of mine said

'Burn Alexandria' reminded her of a very weird *Doctor Who* episode. Of course, I had to burn the Great Library of Alexandria. I don't want to mess with something that is working for me. My last book was supposed to be a very short story but it turned into 60,000 words. More characters came in and demanded their own attention. I know a little bit about my characters at the beginning but not a lot. For many years I thought that I did not know how to write. Then I realized that there is such a thing as discovery writing and that there are people who are good at it, and that I am not so special."

—Keren Landsman ■

KEREN LANDSMAN

"Like a lot of other people, I came to the field thanks to Asimov. I was 12 and had finished all the non-genre books in the public library. I started with the As, found a robot novel, and after the first page I was hooked. Then I moved on to Clarke, then fantasy, then I joined a Dungeons & Dragons group. A whole new world opened up. I didn't really separate SF from fantasy. They both give us the ability to ask what if something was different. This is the core and what is most interesting to me. I started writing SF and was surprised to discover I could write fantasy as well.

"The Israeli SF community here is a bit different from others. We have a very young crowd, a lot of cosplayers, anime fans, roleplaying gamers. We also have second generation, even third-generation fans. Many bring their kids in. We have a lot of young children. I was in a *Rocky Horror* production on stage with my daughter when she was six months old. They grew up in this community. The community promotes values that are important to us, like equality and justice, and liberty and tolerance. It feels like family. Certainly among the ones who write or are interested primarily in literature – we all know each other. We're a very young group. Most of us started writing in the last 20 years, when women writers had become more predominant in the SF community abroad. We grew up in a community where women could write, and therefore we could write as well.

"I personally think that the lines that we draw between subgenres and special interests are way too thick. If someone comes to a convention because they are looking for people who like the same anime shows, or they don't think the First Law of Robotics was correctly represented, I think the same thing draws the same people – 'let's use our imaginations.' I don't care why people come as long as I can talk with them, and they read. They read a lot – a lot more than me. I remember a convention when a friend of mine was having a real dispute with a 12-year-old about an Asimov story. It was really passionate – they were arguing and arguing. I was standing to the side cheering the next generation of new people. Most of the people who attend my lectures are over 15.

"I'm a bit envious of the kids who were able to grow up in this community. The main thing for them is which convention do you want to attend, whereas I grew up when they didn't have conventions. They grew up in



The community promotes values that are important to us, like equality and justice, and liberty and tolerance. It feels like family.



Ehud Maimon

Ehud Maimon is the editor of anthology series Hayo Yihye (Once upon a Future) and of the Israeli Society for Science Fiction and Fantasy website, and was the editor in chief of the society's journal, Ha'meimad Ha'asiri (The Tenth Dimension); he is a longtime lecturer at Israeli conventions and one of the organizers of Meorot (Lights), a convention about science fiction and science co-sponsored by the society and the Hebrew University in Jerusalem.

Maimon was born on Kibbutz Tzora, but only became involved with Israeli fandom after moving to Jerusalem, while studying for his degree in Islamic and Middle Eastern history.

EHUD MAIMON

"It's weird to think of myself as an 'elder of Zion's Fiction.' I always think of myself as a latecomer. I wasn't around for the formation of the Israeli Society for Fantasy and Science Fiction, but I edited its semi-prozine, *Ha'meimad Ha'asiri (The Tenth Dimension)*, and it's my tenth year editing *Hayo Yihyeh (Once Upon a Future)*, our best-of-the-year anthology. About ten years ago, we decided that *The Tenth Dimension*, which came out every four months with mostly translated stories, was not doing well. We wanted to offer more Israeli content, and we decided that the society's money would be better spent putting out a year's best anthology.

"SF in Israel has become more Israeli, not only in settings but in characters. In the last *Hayo Yihyeh*, Yael Furman did a tribute to *Star Trek* with an Israeli officer who is serving on different planets, but she is dreaming of going back to Petach Tikvah. She misses her husband and kids. We see Israeliness in other forms. Israeliness means the protagonists are Israeli, not just by name but by attitude – you know them when you see them. There is more dealing with futuristic Israel or fantastic Israel. For instance, Rotem Baruchin is writing a series of stories called *The Townkeepers*. Each settlement has a guardian spirit, so there is one for Tel Aviv, one for Jerusalem, and they embody that particular place. You see it in Hagai Averbuch's work. There was a story published a few years ago about an alien species that comes to Earth, and

encounters a protagonist who is doing his yearly *miluim* – reserve army duty.

"Most of the stuff I see is near future. Israel in these stories is not hugely different – you get new technologies in a recognizable Israel. I think Shimon Adaf's *Shadrach*, which is very Israeli, as it takes place just off the Gaza Strip, depicts a very different future Israel. It takes place farther in the future, after some catastrophic events, when, as in Adaf's *Kfor*, Israel goes back to its religious roots. *Shadrach* is one of the best novellas I've read. Hebrew is a gendered language. Shimon tries to write non-gendered Hebrew. He's like an Israeli Anne Leckie, except Leckie depicts everyone as female unless they are viewed from outside the culture. But because of the nature of Hebrew, that kind of experiment is more difficult.

"We now see improvements in our older and more experienced writers, and we have younger writers who are exposed because of the Internet and e-books and come into it more prepared. I recently read a short story by a 14-year-old. It didn't quite pan out, but it showed real promise. There's more awareness of international and indigenous SF in Israel. We thought no one was looking at us, and we could do what we wanted, engage with material from abroad, adapting it in crude form instead of writing our own stuff. You have more people reading SF and you get caught (usurping tropes and plots). In writing forums, we said, 'Ok, we see who influenced you, now let's see something more original.' This is indeed what happened. I'm talking to people 20 years younger than me, and they say they read English and are more versed than I am in stuff being published abroad. Things you could do 15 years ago are not going to fly today.

"Last year I finished reading all the stories for this year's *Hayo Yihyeh*. There were 40 stories submitted. This year I got over 70. Most of these were rejected, but we're starting to see a local subgenre. We're starting to see more novels (!!!), not just stories, getting published by major publishers, because they are good and because we have a generation of editors who grew up in SF. There is quite a lot of YA. There is some good stuff being written even there. Then you start getting books that are mainstream/SF. It's due to this generation of editors that is not afraid of SF, do not think it's a low form of literature and are actively seeking out to publish it.

"The Israeli media's invariable focus on the freak show aspect of cons really bothers me. It is the default. Israeli SF (obviously) has a problem of image. I hope this will begin to change, but I'm not sure how to do it. If I had time, my one goal would be to try changing the image here. The problem is, it's just a tiny, tiny market. A publisher once told me if he sells 700 copies of an SF book, he considers it a huge success. The smaller presses like Sial and Graff and Yanshuf are edited and published by fans. They mostly publish translations and they want to see the stuff they love out there. Some use crowdfunding for seed money. I'm skeptical that they can ever even break even. It's one of the reasons Yoav Blum and Keren Landsman (to name a few) are not branding their books as SF. I think we're getting stuff in under the radar. You are reading SF and you don't know it. Orly Castel-Blum, for instance, one of the great and most celebrated Israeli writers – everything she writes is either SF or fantasy, but people don't see it as such because she is a mainstream writer. What we now need is an Israeli Asimov or George R.R. Martin.

–Ehud Maimon ■



It's unanimous: ZION'S FICTION, just published by Mandel Vilar Press, deserves to be in every bookstore and library, and in the hands of every SciFi and fantasy book reader!

"This anthology showcases an impressive array of sixteen speculative stories by Israeli Authors. . . The high quality of work makes this anthology enjoyable and accessible for any fan of science fiction and fantasy." —*Publishers Weekly*

"This first English-language collection of Israeli speculative fiction fills a hole in the literature of international SF. . . This notable anthology is appropriate for all SF fans and a valuable resource for any library." —*Library Journal*

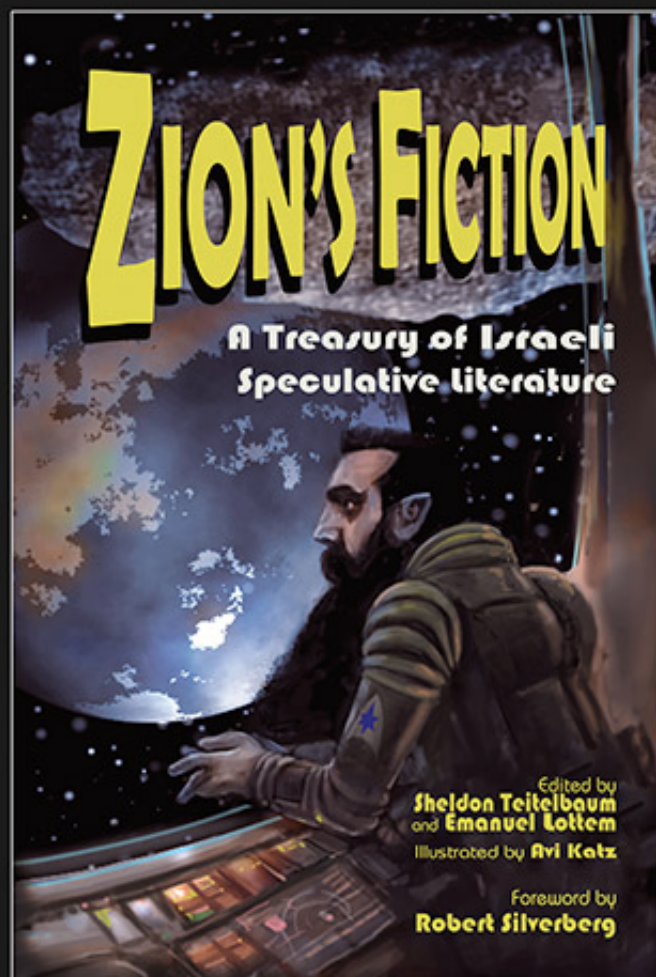
"A must-have for hardcore science fiction fans. . . This is a compilation of good writing, pure and simple. . . Readers should be able to find . . . many stories they'll want to reread over and over . . . but more importantly, it will also entertain your imagination." —RICKY L. BROWN, *Amazing Stories Magazine*, September 2018

"Israeli fantasy and SF is as lively and rewarding as any body of SF, and just as diverse—both in terms of the topics and themes and in terms of modes of writing. . . Teitelbaum and Lottem have done an admirable job." —*Locus Magazine*, September 2018

"This splendid new anthology will open a window on contemporary Israeli fantasy and science fiction—a stream of powerful work that we need to know more about." —ROBERT SILVERBERG

"When my collection *Wandering Stars: An Anthology of Jewish Fantasy and Science Fiction* was published in 1974, [it] became a classic. And now . . . we have the first ever anthology in the entire universe of Israeli fantasy and science fiction: *Zion's Fiction*. . . Go forth and read . . . and may you find *Zion's Fiction* unexpected, delightful, and delirious!" —JACK DANN

For a short while, *Zion's Fiction* (regularly \$24.95) is being offered on Amazon for \$16.34. Order your copy now before they run out of stock, or ask your local library or bookstore to order it: *Zion's Fiction: A Treasury of Israeli Speculative Literature* (ISBN: 9781942134527)



MANDEL VILAR PRESS

Contact: Robert@mandelvilar.org



GOH Ann Leckie, Special Guests Delia Sherman & Ellen Kushner

One of the themed conventions in Israel are, is that the program might be one-dimensional. For a convention like ICon, which is aimed at large and diverse audiences, it can be particularly problematic. Avoiding this requires choosing the right theme combined with hard work of the programing team, and the ICon team did a great job this year. The theme, "Love," meant that the possibilities were virtually limitless and it showed in the program. Among the some 450 events that took place over three days (25-27 September 2018) you could find lectures and panels about love potions in folklore, love stories in time-travel, love as redemption in Cordwainer Smith's works, the possibility of creating an AI capable of love, love (or the lack of it) in Tolkien's works, the villains we love to hate – and many, many more. This diversity of events allowed just about anyone to find something to his taste, and of course not all events dealt with this theme.

This year's ICon also marked a decade to what might be the most ambitious media project ever – the Marvel Cinematic Universe. Entire conventions can revolve around the MCU (and I'm sure some have), and at ICon we got just a taste of the discussions that have evolved around this project – from the creation of a new fandom, to the complex relationships between the movies, the TV series and the larger Marvel universe, to the way characters developed over the past decade and where they might be headed.

This ICon also hosted the launch in Israel of **Zion's Fiction** – a groundbreaking anthology of Israeli speculative fiction in English (edited by

Sheldon Teitelbaum & Emanuel Lottem). I had the honor of being consulted during the selection process, and of editing some of the stories in it.

But the highlight of this convention were the guests – guest of honor Ann Leckie along with Ellen Kushner & Delia Sherman. They were insightful, articulate, and very kind and welcoming. Their joint panel on gender was absolutely fascinating, the panels about translating their books to Hebrew were illuminating and from what people who went to their writing workshops described them as instructive and eye-opening.

I had a chance to interview Ann Leckie and ask her a little about her experiences at the convention, and about her works. "ICOn was great!" she said. "I was impressed at not only how many people were there, but how young the crowd was. And enthusiastic – I saw so much great cosplay, and everyone was having such a good time!"

I asked about the fact that for me, having read the Radch series both in English and in Hebrew, the gendered nature of Hebrew gave the books a somewhat different emphasis.

"That gap is an unavoidable consequence of translation. Going from one language to another isn't just a simple 'substitute this term for that' kind of thing, even closely related languages work in different ways. I assume that, given an excellent translator (a safe assumption for the Hebrew edition), the result might not be exactly what I wrote, but something new that I could never have written. I like that idea very much."

We went on to talk about fan interpretations of her work – in art and in fiction.

"I heartily approve of fanfic and fan art! I won't read fanfic – I feel like it's not written for me, and the folks who write it don't need to feel like I'm



Rani Graff, Abigail Nussbaum



Maya Ankaoua, Daniella Karni-Harel



Didi Chanoch, Nogah Frenkel, Lili Daie



Emanuel Lottem, Sheldon Teitelbaum, Avi Katz

going to ever judge what they're doing – but I collect fan art on a Pinterest board, when I come across it. Just personally I feel like fan works are one of the highest compliments I can receive. People don't spend hours drawing, or writing, unless a story has really hooked them."

Going along with the theme of translation and interpretation I asked if the role of the translators in the books was meant to give the reader an outside perspective of the Radch.

"Ah, not really, but that does make sense. To be honest, when I write my intentions are often very practical – what will move the plot ahead in the direction I want? What characters do I need to make a scene work? What's likely to be around those characters? – and then, later, I'll see that all of those very practical choices are doing more than just what I thought I was asking them to. The translators I brought on as a way of making the Presger presence (and threat) immediate. And then, of course, they were so fun to write. That alone would have been enough!"

I asked whether Breg's singing and the hand gestures described in the books are a look at non-verbal communication.

"Ah, that's interesting! I hadn't thought about that. Of course, verbal communication is so much easier to do in writing, isn't it. But it's not the only way we communicate. Even when our gestures aren't formally defined, with obvious meanings, we use gestures and movements when we talk, that underscore what we're saying. To be honest, I was just trying to get across that those sorts of gestures existed, that the Radch has its own vocabulary of such gestures, both formally recognized (like our thumbs-up, or beckoning gestures, or waving goodbye) and not."

And finally if along with other works, her books are a part of a reinvention

or a resurgence of space opera.

"Oh, I hope so! I love all sorts of science fiction, but ever since I was a kid, space opera has been one of my favorites."

ICOn's biggest problem these days, I think, is the venue. Most events are held in a high school and an adjoining arts-and-science education center, with some events held at the nearby Tel Aviv Cinematheque. It is a great location in many ways, but the main buildings were not built with the thought of accommodating that many people at once (about 10,000 tickets were sold to different events). This is especially problematic with regards to accessibility – simply because these are older buildings and when they were built much less thought was given to these issues. ICon has made great strides in that area over the past few years, but the conditions are limiting these efforts. Finding another suitable venue, which the organizing bodies can afford, has proven to be impossible so far.

One of the things that ICon continues to do well, and other conventions in Israel are following suit, is catering to children. All along the three days of the conventions there are workshops, readings, and roleplaying games for children, some of them for kids as young as four.

Next year's theme is not yet known (at least to me,) but the guest of honor will be Brandon Sanderson.

–Ehud Maimon

Photos: Dan Ofer, Rani Graff, Nimrod Sakal, Yuval B.G, Tom Raz, Inbal Weisman, Roni Sofer



Adi Loya, Keren & Yoav Landsman, Rotem Baruchin



Udi Becker



Castle Forged LARPers



ESTCON 2018



Estcon 2018 was another wonderful summer event, held in the same location, Udu Farm in Estonia. Estcon is possibly the only science fiction convention in the world held primarily in the open air. The farm offers a camping area and two large farmhouses with multiple bedrooms as well as two dozen “camping huts,” each fitted with three beds, a small refrigerator, and a covered area with picnic bench and grill outside – everything you need for a comfortable weekend. The main house includes a wood-burning sauna which was available to all attendees as long as someone could be persuaded into carrying the logs in.

This year had a record-breaking attendance, with non-stop events running from Friday afternoon to Sunday afternoon. The annual Ulmedisko, which to my disappointment featured neither dancing nor sparkling mirror balls, turned out to be a late-night discussion. This year the theme was cyberpunk, and the talking went on until deep into the night. There were presentations and discussions of inter-

est to both writers and readers, ranging from the Writers Union’s plans, to ghosts, to molecular biology. The trivia quiz brought out the competitive spirit of the attendees and the Live Action Role Play in the forest brought them back to cooperation. There was also a writing workshop as a separate track: participants were assigned a theme and given time to outline and plan before being locked in a room for 45 minutes to complete a short story, which was read aloud later that evening.

The Stalker Awards for the best original and translated speculative fiction published in Estonian were also presented, with winners Triinu Meres and Manfred Kalmsten present to accept.

One of the highlights was the specially made Convention Beer: a very smooth session IPA from the Pühaste brewery. The Google translation of the tasting notes is “*sweet-picked crimes and tangerine juicy*,” which pretty much sums it up.

Nowhere was it said that it was obligatory for the guest of honor to sit on the field until dawn drinking everyone else’s booze and making loud pronouncements on culture, politics, and the vagaries of the Estonian language but, as I am not one to take chances, I made sure to keep it up until well past midnight. In Estonia in July, that’s almost dawn anyway.

—Sylvia Wrigley ■

Stalker Awards Winners

Best Novel (Original): *Easy Choices*, Triinu Meres (Varrak).

Best Novella (Original): “The Heavy Rain”, Manfred Kalmsten (Täheae 17).

Best Short Story (Original): “Coatsmith”, Meelis Friedenthal (Estonias that Weren’t).

Best Novel (Translated): *Storm Front*, Jim Butcher, translated by Tatjana Peetersoo (Fantaasia)

Best Novella (Translated): *Slow Bullets*, Alastair Reynolds, translated by Tatjana Peetersoo (Fantaasia).

Best Short Story (Translated): “Shanidar”, David Zindell, translated by Arvi Nikkarev (Skarabeus).

Best Collected Work (Translated): *The Call of Cthulhu*, H.P. Lovecraft (Viiking).



Manfred Kalmsten, Triinu Meres



Guest of Honor Sylvia Wrigley interviewed by Sash Uusjärv

New from Tor

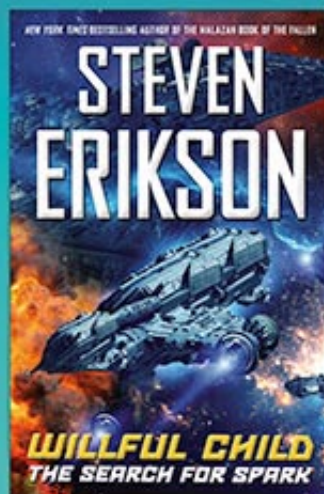
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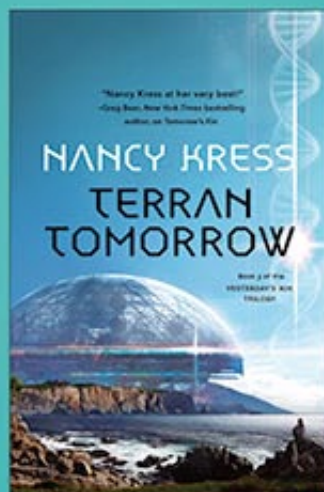


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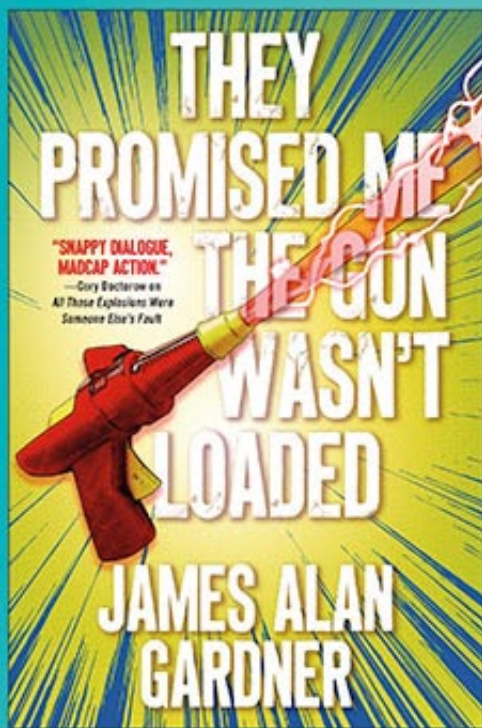
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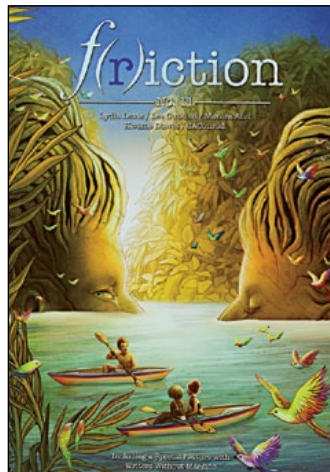
Only days after getting superhuman powers, Jools falls in with a modern-day Robin Hood and finds it hard to sort out the Good Guys from the Bad Guys.

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on *All Those Explosions were Someone Else's Fault*

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MAGAZINES RECEIVED – SEPTEMBER



Alien Dimensions—Neil A. Hogan, ed. Issue #12, September 2017, \$3.99 digital/\$7.95 print, 96pp, 15 x 22 1/2cm. Genre magazine of original fiction set in outer space, with a focus on stories set in the future involving non-humanoid aliens. This issue includes seven short stories from Elana Gomel, Danielle Davis, Priya Sridhar, and others; and chapter five of a serialized YA novella by Neil A. Hogan. Subscriptions not available, but the magazine can be purchased from Amazon.com in either Kindle or print format. Website: <www.aliendimensions.com>.

Alien Dimensions—Neil A. Hogan, ed. Issue #13, October 2017, \$3.99 digital/\$7.95 print, 96pp, 15 x 22 1/2cm. Special first anniversary issue. Genre magazine of original fiction set in outer space, with a focus on stories set in the future involving non-humanoid aliens. This issue includes nine short stories from Aric Merchant, Som Honour, Martin Roy Hill, and others; and chapter six of a serialized YA novella by Neil A. Hogan. Subscriptions not available, but the magazine can be purchased from Amazon.com in either Kindle or print format. Website: <www.aliendimensions.com>.

Alien Dimensions—Neil A. Hogan, ed. Issue #14, November 2017, \$3.99 digital/\$7.95 print, 76pp, 15 x 22 1/2cm. Genre magazine of original fiction set in outer space, with a focus on stories set in the future involving non-humanoid aliens. This issue includes six short stories from John Hegenberger, Regina Clarke, Sean Mulroy, and others; and the final chapter of a serialized YA novella by Neil A. Hogan. Subscriptions not available, but the magazine can be purchased from Amazon.com in either Kindle or print format. Website: <www.aliendimensions.com>.

Alien Dimensions—Neil A. Hogan, ed. Issue #15, March 2018, \$3.99 digital/\$7.95 print, 96pp, 15 x 22 1/2cm. Genre magazine of original fiction set in outer space, with a focus on stories set in the future involving non-humanoid aliens. This issue includes three book excerpts and 10 short stories from Mike Adamson, Lava Payne, Francis W. Alexander, and others. Subscriptions not available, but the magazine can be purchased from Amazon.com in either Kindle or print format. Website: <www.aliendimensions.com>.

Alien Dimensions—Neil A. Hogan, ed. Issue #16, September 2018, \$3.99 digital/\$7.95 print, 92pp, 15 x 22 1/2cm. Genre magazine of original fiction set in outer space, with a focus on stories set in the future involving non-humanoid aliens. This issue includes seven short stories from Robert N. Stephenson, K.L. Hallam, Jeffrey Freedman, and others. Subscriptions not available, but the magazine can be purchased from Amazon.com in either

Kindle or print format. Website: <www.aliendimensions.com>.

Analog Science Fiction and Fact—Trevor Quachri, ed. Vol. 138 Nos. 11 & 12, November/December 2018, \$7.99, bimonthly, 208pp, 15 x 21 1/2 cm. This issue includes novelettes by G. David Nordley, Stephen L. Burns, Christopher L. Bennett, Christopher McKitterick, and Joyce & Stanley Schmidt; short stories by Sarina Dore, Rich Larson, C. Stuart Hardwick, Tom Jolly, J.T. Sharrah, Marissa Ling, Bruce McAllister, Filip Wiltgren, Eric James Stone, Jerry Olton, Jay Parks, and Cynthia Ward; a science fact by Marianne Dyson; short articles by John G. Cramer, Richard A. Lovett, and others; poetry; reviews, etc. Cover by Eldar Zakirov.

Apex Magazine <www.apex-magazine.com>—Jason Sizemore, ed. Issue #112, September 2018, \$8.00 print from Apex or Amazon.com/digital free online or \$2.99 ebook, monthly. Online and print SF/fantasy/horror magazine publishing both new and reprinted fiction. This issue includes original fiction by Stina Leicht, Naomi Kritzer, Ani Fox, and S.R. Mandel; reprinted fiction from Khaalidah Muhammad-Ali; interviews with Naomi Kritzer and Joel Chaim Holtzman; non-fiction articles by Cristina Jurado and Lashawn M. Wanak; columns and short fiction reviews. New issues posted on the first Tuesday of every month, while the online content is posted piecemeal (every Tuesday) throughout the month. Cover by Joel Chaim Holtzman. Subscription: \$8.00 per month as a recurring charge for print from Apex/\$21.95 digital/year from Apex or Weightless Books <www.weightlessbooks.com>. Also available from Amazon.com and Amazon.co.uk.

Apex Magazine <www.apex-magazine.com>—Jason Sizemore, ed. Issue #113, October 2018, \$8.00 print from Apex or Amazon.com/digital free online or \$2.99 ebook, monthly. Online and print SF/fantasy/horror magazine publishing both new and reprinted fiction. This issue includes fiction by Cassandra Khaw, Kristi DeMeester, and Hassan Abdulrazzak; reprinted fiction by Chesya Burke; interviews with Cassandra Khaw and Vinz El Tabanas; a non-fiction article by Tim Waggoner; columns and short fiction reviews. New issues posted on the first Tuesday of every month, while the online content is posted piecemeal (every Tuesday) throughout the month. Cover by Vinz El Tabanas. Subscription: \$8.00 per month as a recurring charge for print from Apex/\$21.95 digital/year from Apex or Weightless Books <www.weightlessbooks.com>. Also available from Amazon.com and Amazon.co.uk.

Asimov's Science Fiction—Sheila Williams, ed. Vol. 42 Nos. 11 & 12, Whole

Numbers 514 & 515, November/December 2018, \$7.99, bimonthly, 208pp, 15 x 21 1/2 cm. Novellas by Kristine Kathryn Rusch and R. Garcia y Robertson; novelettes by Derek Künsken, Nick Wolven, Julie Novakova, and Tom Purdom; short stories by Ray Nayler, David Ebenbach, Linda Nagata, and William Ledbetter; an article by Allen M. Steele; In Memoriam for Harlan Ellison; poetry; columns by Robert Silverberg and James Patrick Kelly; reviews, etc. Cover by Donato Giancola.

Black Infinity: Body Snatchers!—Tom English, ed. Issue No. 3, Fall 2018, \$8.95 paper, quarterly, 198pp, 19 x 23 1/2 cm. Retro pulp, weird science magazine with a novella by John W. Campbell; original and reprinted stories by Douglas Smith, Jack Williamson, Philip K. Dick, and others; a non-fiction article; retro film reviews; and a comic by Jim Mooney & Bernard Sachs. Cover by Maurice Whitman. Subscription: Not currently available. Issues can be purchased from Amazon.com and from Rocket Science Books, an imprint of Dead Letter Press, PO Box 134, New Kent VA 23124-0134; website: <departmentofdeadletters.blogspot.com>.

Black Static—Andy Cox, ed. Issue No. 65, September/October 2018, £5.99, bimonthly, 96pp, 17 x 24 cm. British dark SF/F & horror magazine with stories by Ian Muneswar, Timothy Mudie, E. Catherine Tobler, Carole Johnstone & Chris Kelso, Keilee Pedersen, Matt Thompson, and Cody Goodfellow; columns and reviews. Cover by Joachim Luetke. Subscription: UK £33.00/Europe £36.00/elsewhere £39.00 for six issues to TTA Press, 5 Martins Lane, Witcham, Ely, Cambs CB6 2LB, UK; website: <www.ttapress.com>; email: <andy@ttapress.com>.

f(r)iction—Dani Hedlund, ed. Issue No. 11, Summer 2018, \$15.00, tri-annual, 140pp, 18 x 25 1/2 cm. Perfect bound, all color literary magazine with significant genre content. This issue's theme is "Island" and includes fiction by Brett Riley, Heather Parry, and others; interviews with Ling Ma and Kwame Dawes; a graphic story by Arthur Asa; poetry, etc. Cover by Ejiwa Ebenebe. Subscription: \$25.00 digital/\$35.00 print for three issues; website: <tetheredbyletters.com/subscribe/>.

Interzone—Andy Cox, ed. Issue No. 277, September/October 2018, £5.99, bimonthly, 96pp, 17 x 24 cm. British SF/F magazine. Stories by Gregor Hartmann, Shauna O'Meara, Joanna Berry, Aliya Whiteley, and Samantha Murray; articles and reviews. Cover by Vince Haig. Subscription: UK £33.00/Europe £36.00/elsewhere £39.00 for six issues to TTA Press, 5 Martins Lane, Witcham, Ely, Cambs CB6 2LB, UK; website: <www.ttapress.com>; email: <andy@ttapress.com>.

com>; email: <andy@ttapress.com>.

Lontar—Jason Eric Lundberg, ed. No. 10, Final Issue 2018, SGD\$14.90 print/USD\$2.99 digital, two times a year, 279pp, 16 x 21 cm. This is the double-sized, final issue of The Journal of Southeast Asian Speculative Fiction, which featured and promoted fiction by Southeast Asian writers and related subjects. This issue includes fiction by Manish Melwani, Topaz Winters, Gabriela Lee, and others; the third and final part of a serial by Dean Francis Alfari; a graphic story with story and art by Drewscape; and poetry. Cover by Yong Wen Yeu. Subscription: not available. Purchase print copies from Lontar, Epigram Books, c/o Jason Erik Lundberg, 1008 Toa Payoh North #03-08, Singapore 318996; website: <shop.epigrambooks.sg/collections/fiction/products/lontar-the-journal-of-southeast-asian-speculative-fiction-issue-8>; email: jason@jasonlundberg.net; digital issues available via Weightless Books <www.weightlessbooks.com>.

Pulphouse—Dean Wesley Smith, ed. Issue No. 3, July 2018, \$7.99; \$4.99 digital edition, quarterly, 178pp, 17 1/2 x 25 cm. Genre fiction magazine *Pulphouse* returns. This issue includes a mix of original and reprinted fiction from Mike Resnick, Kevin J. Anderson, Jerry Olton, Kristine Kathryn Rusch, and others. Subscription: four issues for \$29.99 print/\$15.99 digital, available at <pulphousemagazine.com/subscribe-today/>; website: <pulphousemagazine.com>.

Online Magazines

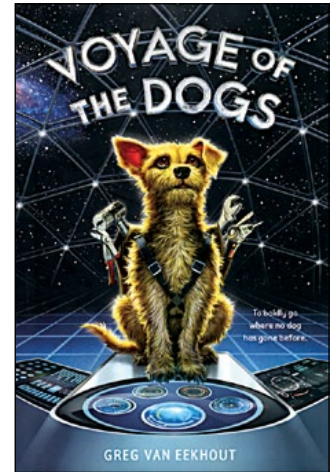
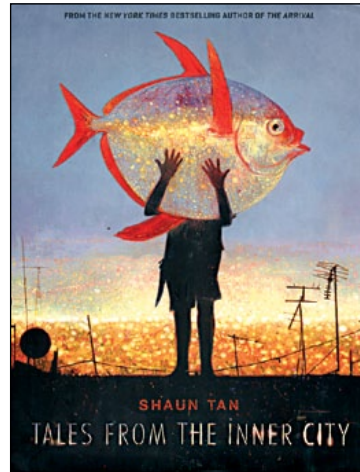
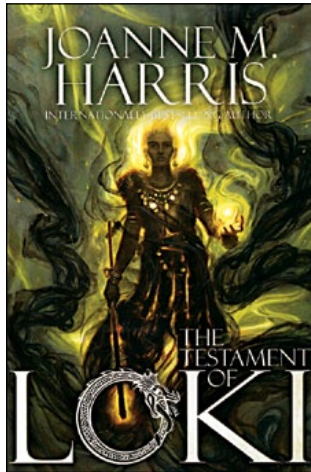
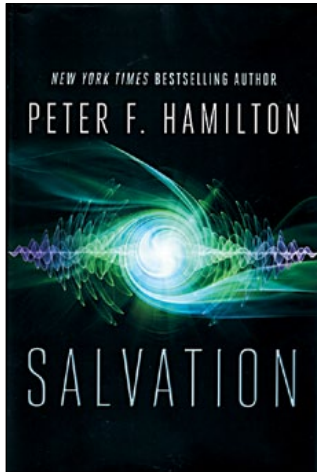
Altered Reality Magazine <www.altered-realitymag.com>—Crystalwizard, ed., Issue #13, September/October 2018, free online, bi-monthly. Online SF and fantasy magazine. Original short fiction and poetry is posted throughout the month, with the occasional addition of a serial and/or non-fiction article. This issue includes fiction from Tyree Campbell, Jack Mulcahy, Kendall Evans, and others. Cover by A.R. Stone. Subscriptions: unavailable.

Aurealis <www.aurealis.com.au>—Dirk Strasser, ed. No. 115, 2018, \$2.99, 10 times a year (every month except January and December). This issue includes stories by Clive McAlpin, Jai Baidell, and Pierce Skinner; articles by Gillian Polack and David Ellrod; reviews, etc. Subscriptions \$19.99/year for 10 issues from their website.

Beneath Ceaseless Skies <www.beneath-ceaseless-skies.com>—Scott H. Andrews, ed. Issue #261, September 27, 2018, free online, biweekly. Online fantasy/adventure magazine. This is part one of two special 10th anniversary double-issues. The site has been rede-

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BOOKS RECEIVED – SEPTEMBER



Compiled by Liza Groen Trombi & Carolyn Cushman. Please send all corrections to Carolyn Cushman, c/o *Locus*. We will run all verified corrections.

*Aaron, Rachel **Attack on Titan: Garrison Girl** (Quirk Books, 978-1-68369-061-0, \$12.99, 239pp, tp) Young-adult tie-in novel based on the manga series *Attack on Titan* created by Hajime Isayama. Copyrighted by Kodansha. Ebook also available.

*Acevedo, Mario **Steampunk Banditos: Sex Slaves of Shark Island** (WordFire Press, 978-1-61475-660-6, \$17.99, 341pp, tp, cover by Eric Matelski) Vampire mystery novel, the seventh featuring Latino vampire PI Felix Gomez, who ends up in an alternate-world, steampunk Old West looking for the daughter of a Chinese gangster. A print-on-demand edition; ebook also available. WordFire Press, PO Box 1840, Monument CO 80132; <wordfirepress.com>.

Aguirre, Ann **Vanguard** (Macmillan/Square Fish, 978-1-250-15867-3, \$10.99, 358pp, tp, cover by Kathleen Breitenfeld) Reprint (Feiwel and Friends 2017) young-adult dystopian SF novel, a companion to the *Razorland* trilogy.

Ahiers, Sarah **Thief's Cunning** (HarperTeen, 978-0-06-236384-8, \$9.99, 407pp, tp, cover by Alastair Temple) Reprint (HarperTeen 2017) young-adult assassin fantasy/romance, second in the *Assassin's Heart* series.

Akers, Tim **The Pagan Night** (Titan US, 9781789090208, \$8.99, 604pp, pb) Reprint (Titan 2016, not seen) fantasy novel, the first book in the *Hallowed War* series.

*Akers, Tim **The Winter Vow** (Titan US, 978-1783299522, \$14.95, 510pp, tp) Epic fantasy novel, the third book in the *Hallowed War* trilogy. This is an international edition with US, Canadian, and UK prices; ebook also available.

*Alberti, John & P. Andrew Miller, eds. **Transforming Harry: The Adaptation of Harry Potter in the Transmedia Age** (Wayne State University Press, 978-0-8143-4286-2, \$27.99, tp) Non-fiction selection of seven critical essays on the transformation of Rowling's *Harry Potter* novels to movies and the interaction between movies, novels, and fans. Includes index and bibliography; individual essays provide notes. Part of the *Contemporary Approaches to Film and Media* series. A print-on-demand edition. A hardcover edition (-4491-0, \$84.99) was announced but not seen; ebook also available. Wayne State University Press, 4809 Woodward Ave., Detroit MI 48201-1309; <wvsupress.wayne.edu>.

*Altman, Mark A. & Edward Gross, eds. **So Say We All: The Complete, Uncensored, Unauthorized Oral History of Battlestar Galactica** (Tor, 978-1-250-12894-2, \$27.99, 714pp, hc) Associational look at the history of the SF TV series *Battlestar Galactica*, told through interviews with television executives, directors, cast members, writers, and others involved with the making of the show. Ebook also available.

*Amato, Mary **Open Mic Night at Westminster Cemetery** (Lerner/Carolrhoda Lab, 978-1-5124-6531-0, \$18.99, 261pp, hc) Young-adult fantasy novel written in the form of a play. Newly dead Lacy wakes up in a cemetery and decides to start an open mic for the dead (including Edgar Allan Poe) to share their stories. Ebook also available.

*Anderson, Kevin J. **Selected Stories: Fantasy** (WordFire Press, 978-1-72321-436-3, \$19.99, xi + 378pp, tp) Collection of 26 stories, with notes on the inspiration for each. A print-on-demand edition; ebook also available. WordFire Press, PO Box 1840, Monument CO 80132; <wordfirepress.com>.

*Anderson, M.T. & Eugene Yelchin **The Assassination of Brangwain Spurge** (Candlewick Press, 978-0-7636-9822-5, \$24.99, 530pp, hc, cover by Eugene Yelchin) Young-adult satiric fantasy novel about elfin historian Brangwain Spurge, a spy in the goblin kingdom. Co-authored and illustrated by Yelchin. Issued without dust jacket, but with illustrated, copper foil-embossed cover. Ebook also available.

Anderson, Poul **The Boat of a Million Years** (Open Road, 978-1504053662, \$6.99, 470pp, eb) Reprint (Tor 1989) SF novel.

Anderson, Poul **Brain Wave** (Open Road, 978-1504054553, \$12.99, 201pp, tp) Reprint (Ballantine 1954) SF novel. Ebook also available.

Anderson, Poul **Fleet of Stars** (Open Road, 978-1504053686, \$7.99, 416pp, eb) Reprint (Tor 1997 as **The Fleet of Stars**) SF novel, fourth in the *Harvest of Stars* series.

Anderson, Poul **Operation Chaos and Operation Luna** (Open Road, 978-1504053693, \$9.99, 648pp, eb) Reprint (SFBC 1999) omnibus of fix-up novel **Operation Chaos** (1971) and sequel novel **Operation Luna** (1999).

Anderson, Poul **Tau Zero** (Open Road, 978-1504053709, \$12.99, 230pp, tp) Reprint (Doubleday 1970) SF novel. Ebook also available.

*Andrews®, V.C. **Echoes in the Walls** (Pocket, 978-1-5011-6253-4, \$8.99, 390pp, pb) Associational gothic novel, second in the *House of Secrets* series. The author is probably Andrew Neiderman. A Gallery hardcover (-6259-6, \$26.99) was announced but not seen; ebook also available.

*Anonymous, ed. **The Washingtonians** (Cemetery Dance Publications, 978-1-58767-379-5, \$60.00, 198pp, hc, cover by Tomislav Tikulin) Non-fiction, a tie-in to the *Masters of Horror* TV series episode, with the story by Bentley Little on which it was based and the script outline and teleplay by Richard Chimar & Johnathon Schaech. Introduction by Chizmar; a chapbook essay by series creator Mick Garris is included, along with 30 full-color pages of photos from the set. A limited edition of 500, signed by Chizmar, Little, Schaech, and Garris. Cemetery Dance Publications 132-B Industry Lane, Unit 7, Forest Hill MD 21050; <www.cemeterydance.com>.

*Arden, Katherine **Small Spaces** (Penguin Random House/Putnam, 978-0-525-51502-9, \$16.99, 216pp, hc, cover by Matt Saunders) Middle-grade dark fantasy/horror novel. Ollie steals/rescues a creepy book, then things get really weird the next day on a field trip. Ebook also available.

*Aryan, Stephen **Magefall** (Orbit US, 978-0-316-55481-7, \$16.99, 438pp, tp) Fantasy novel, the second book in the *Age of Dread* trilogy, a follow-up to the *Age of Darkness* trilogy. Simultaneous with the Orbit UK edition. Ebook also available.

*Asebedo, Miranda **The Deepest Roots** (HarperTeen, 978-0-06-274707-5, \$17.99, 305pp, hc, cover by La Scarlatte) Young-adult fantasy novel about three young women in a small town where every girl has a special talent. A first novel. Ebook also available.

Asher, Neal **Gridlinked** (Skyhorse/Night Shade Books, 978-159780-978-8, \$7.99, 407pp, pb, cover by Steve Stone) Reprint (Macmillan UK 2001) near-future SF spy thriller, first in the *Agent Cormac* series.

*Bacon, Simon & Katarzyna Bronk, eds. **Growing Up with Vampires: Essays on the Undead in Children's Media** (McFarland, 978-1-4766-7552-7, \$45.00, 221pp, tp) Critical non-fiction, a selection of 12 essays on vampires in children's and YA media, including books, comics, film, and animation. Individual essays provide notes and bibliographic references; a general index is provided. Ebook also available.

McFarland, Box 611, Jefferson NC 28640; <www.mcfarlandpub.com>.

*Balaskovits, A.A. **Magic for Unlucky Girls** (Santa Fe Writers Project, 978-1-939650-66-5, \$14.95, 224pp, tp, cover by Arthur Rackham) Collection of 14 twisted fairy tales (one apparently original and the rest slightly altered) with female protagonists who fight back. A first collection. Ebook also available. SFWP, 369 Montezuma Ave. #350, Santa Fe NM 87501; <www.sfwp.com>.

*Barlog, J.M. **God of War** (Titan US, 978-1789090147, \$14.95, 349pp, tp) Gaming novelization of the video game (eighth in a series) based on Norse mythology. Copyrighted by Sony Interactive Entertainment. This is an international edition with US and UK prices. Ebook also available.

*Barrett, Shirley **The Bus on Thursday** (Macmillan/MCD X FSG Originals, 978-0-374110444, \$15.00, 290pp, tp) Humorous horror novel. A woman recovering from cancer keeps a blog/journal of her life in a very strange small town. Simultaneous with the UK (Fleet) and Australian (Allen & Unwin) editions.

*Baxter, Alan **Manifest Recall** (Grey Matter Press, 978-1940658957, \$14.95, 143pp, tp) Southern Gothic horror novella with supernatural elements about a hitman on the run after a psychotic break, trying to find out what happened. A print-on-demand edition; ebook also available. Grey Matter Press; <greymatterpress.com>.

Baxter, Stephen **The Massacre of Mankind** (Penguin Random House/Broadway, 978-1-5247-6013-7, \$16.00, 486pp, tp, cover by Justin Erickson) Reprint (Gollancz 2017) SF novel, a sequel to H.G. Wells's **The War of the Worlds**.

*Beiko, S.M. **Children of the Bloodlands** (ECW Press, 978-1-77041-358-0, \$18.95, 479pp, hc) Young-adult fantasy novel, the second book in the *Realms of Ancient* trilogy. Roan and her friends are separated, facing darkness in many places. Ebook also available. ECW Press, 665 Gerrard Street East, Toronto ON M4M 1Y2, Canada; <ecwpress.com>.

Beiko, S.M. **Scion of the Fox** (ECW Press, 978-1-77041-431-0, \$12.95, 427pp, tp) Reprint (ECW Press 2017) young-adult fantasy novel, the first book in the *Realms of Ancient* trilogy. ECW Press, 665 Gerrard Street East, Toronto ON M4M 1Y2, Canada; <ecwpress.com>.

Bellairs, John **The House with a Clock**

Books Received

in Its Walls (Penguin Random House/Puffin, 978-0-451-48128-3, \$7.99, 179pp, tp) Reissue (Dial 1973) middle-grade fantasy/mystery novel, first in the Lewis Barnavelt series. Illustrated by Edward Gorey. This is a movie tie-in edition and indicates first printing. A "soon-to-be" tie-in edition (978-0-14-20257-3, cover by Bart Goldman, 24th printing) was also seen.

*Bérubé, Amelinda **The Dark Beneath the Ice** (Sourcebooks Fire, 978-1-4926-5707-1, \$17.99, 323pp, hc) Young-adult horror novel/ghost story. A former dancer discovers nightmares can be real. A first novel. Ebook also available.

*Black, Alexa **The Outcasts** (Bold Strokes Books, 978-1-63555-242-3, \$16.95, 229pp, tp) SF lesbian romance novel. Spacebus driver Sue Jones crashlands on a harsh world, only to be rescued by an alien Outcast. Ebook also available. Bold Strokes Books, <boldstrokesbooks.com>.

Black, Holly & Cassandra Clare **The Silver Mask** (Scholastic Press, 978-0-545-52238-0, \$7.99, 232pp, tp, cover by Alexandre Chaudret) Reprint (Scholastic Press 2017) middle-grade fantasy novel, the fourth in the five-book Magisterium series.

*Blake, Heather **To Catch a Witch** (The Quick Brown Fox/Crooked Lane, 978-1-68331-708-1, \$26.99, 328pp, hc, cover by Michelle Grant) Fantasy mystery novel, eighth in the Wishcraft series about Darcy Merriweather, a witch who grants wishes for others. The author also writes as Heather Webber. Ebook also available.

*Blake, Kendare **Two Dark Reigns** (HarperTeen, 978-0-06-268614-5, \$18.99, 447pp, hc, cover by John Dismukes) Young-adult fantasy novel, third in the Three Dark Crowns series. This has a deckle edge. A signed edition (-287043-8) and a trade paperback international edition (-287228-9) were announced but not seen; ebook also available.

*Bodeen, S.A. **The Tomb** (Macmillan/Feiwel and Friends, 978-1-250-05555-2, \$17.99, 249pp, hc) Young-adult SF novel. Kiva discovers her life in ancient Alexandria was all illusion, and she's really on a spaceship needing repair. Ebook also available.

*Boenheim, Chuck & Daniel Elswit **Sellenia: The Starship and the Citadel** (Lampworks, 978-1-7324227-0-4, \$15.99, 543pp, tp, cover by Rene Aigner) Science fiction novel with seeming magic. An archaeologist seeking an artifact's origins ends up stranded on a planet with a medieval society with magic. A print-on-demand edition; ebook also available.

*Boutwell, W. Clark **Exiles' Escape** (Indigo River Publishing, 978-1-948080-00-2, \$18.95, 366pp, tp) SF thriller novel, second in the Old Men and Infidels series. Malila Chiu faked her own death to escape her homeland, but pursuit remains. A print-on-demand edition. Indigo River Publishing, 3 West Garden Street Ste. 352, Pensacola FL 32502; <www.indigoriverpublishing.com>.

+Bowling, Nicholas **Witch Born** (Scholastic/Chicken House, 978-1-338-27753-1, \$17.99, 312pp, hc, cover by Kate O'Hara) Young-adult historical fantasy novel. Alyce has to escape Bedlam and learn how to control her own power after her mother is burned as a witch. A first novel. First US edition (Chicken House UK 11/17). Ebook also available.

Bracken, Alexandra **The Dreadful Tale of Prosper Redding** (Disney/Hyperion, 978-1-4847-9010-6, \$7.99, 367pp, tp, cover by Marco Marella)

Reprint (Hyperion 2017) middle-grade fantasy novel, the first in a series.

*Brenda, Libia, ed. **A Larger Reality: Speculative Fiction from the Bicultural Margins/Una realidad más amplia: Historias desde la periferia bicultural** (Cúmulo de Tesla, no ISBN, no price, 204pp, tp) Original anthology of 13 stories (one in graphic form), five previously published, in both English and Spanish, printed in Ace-double style, designed to showcase Mexican talent in association with the Mexican Initiative drive to fund 2018 Worldcon memberships. Authors include David Bowles, Julia Rios, and José Luis Zárate. Funded by and apparently available only through Kickstarter.

*Brett, Peter V. **Barren** (Harper Voyager US, 978-0-06-274056-4, \$14.99, 135pp, tp) Fantasy novella set in the world of the Demon Cycle series. Simultaneous with the UK (Harper Voyager) edition. Ebook also available.

Brody, Jessica **In Some Other Life** (Macmillan/Square Fish, 978-1-250-15860-4, \$10.00, 449pp, tp) Reprint (Farrar, Straus, Giroux 2017) young-adult alternate-world fantasy novel.

Brook, Allison **Death Overdue** (The Quick Brown Fox/Crooked Lane, 978-1-68331-726-5, \$15.99, 327pp, tp) Reprint (Crooked Lane 2017) fantasy mystery novel, first in the Haunted Library series. Copyrighted by Marilyn Levinson. Ebook also available.

*Brook, Allison **Read and Gone** (The Quick Brown Fox/Crooked Lane, 978-1-68331-734-0, \$26.99, 312pp, hc) Fantasy mystery novel, second in the Haunted Library series. Library ghost Evelyn helps Carrie solve a murder/jewel heist involving her larcenous dad. This is a pen name for Marilyn Levinson. Ebook also available.

*Brooke, Caytlyn **Wired** (BHC Press/H2O, 978-1-946848-58-1, \$25.95, 332pp, hc) Psychological thriller with SF elements. Maggie becomes addicted to the Vertix H2 virtual reality device. A print-on-demand hardcover edition; a trade paperback (-53-3, \$15.95) was announced but not seen. Ebook also available. This is an international edition with US, UK, and Canadian prices.

*Bunch, David R. **Moderan** (New York Review Books Classics, 978-1-68137-254-9, \$16.95, 330pp, tp) Collection of 57 stories. This adds 11 stories from 1969-2000, ten previously uncollected, to the original (Avon 1971) edition. This has a new foreword by Jeff VanderMeer. Ebook also available.

Burgis, Stephanie **The Dragon with a Chocolate Heart** (Bloomsbury USA, 978-1-68119-695-4, \$7.99, 244pp, tp, cover by Petur Antonsson) Reprint (Bloomsbury 2017) middle-grade fantasy novel about an enchanted dragon obsessed with chocolate.

*Cajoleas, Jimmy **The Good Demon** (Abrams/Amulet, 978-1-4197-3127-3, \$18.99, 306pp, hc, cover by Jaya Micheli) Young-adult horror novel. A teen in a small Southern town wants to get back the demon that was exorcised from her. Illustrated by Michael Hoeweler. Ebook also available.

Cameron, Sharon **The Knowing** (Scholastic, 978-1-338-28196-5, \$9.99, 435pp, tp, cover by Michael Heath) Reprint (Scholastic Press 2017) young-adult dystopian SF novel, second in the Forgetting series.

+Campbell, Ramsey **Thirteen Days by Sunset Beach** (Flame Tree Press US, 978-1-78758-031-2, \$14.95, 277pp, tp) Horror novel. Vacationers on a Greek island begin to realize the island has dark secrets. A hardcover edition (-033-6, \$24.95) and ebook also available. First US edition (PS Publishing 10/15).

Carey, Jacqueline **Kushiel's Chosen** (Subterranean Press, no ISBN, \$175.00, 599pp, hc, cover by Tran Nguyen) Reprint (Tor 2002) fantasy novel, sequel to **Kushiel's Dart**. This has two full-color pages of art by Tran Nguyen. A signed, slipcased, limited edition of 250; a traycased, lettered edition of 26 (\$350.00) is also available. Subterranean Press, PO Box 190106, Burton MI 48519; <subterraneanpress.com>.

+Carlile, Richard **Drummer** (Carlile Media, 978-1-949117-00-4, \$9.95, 141pp, tp, cover by Richard R. Carlile) Near-future SF horror novel of sex, drugs, and rock 'n' roll. Foreword by Alwyn W. Turner reprinted from **Girl Gangs, Biker Boys, and Real Cool Cats**. First US edition (Universal-Tandem 1971). Carlile Media, <www.carlile.media>.

*Carpenter, Dana Chamblee **Book of the Just** (Pegasus, 978-1-68177-858-7, \$25.95, 356pp, hc) Thriller/historical fantasy novel, third and final in the Bohemian trilogy begun in **Bohemian Gospel**, following centuries-old Mouse, who has "unnatural" senses. Mouse and her lover, Angelo, hide out in Australia. Ebook also available.

Carriger, Gail **Soulless** (Orbit US, 978-0-316-43895-7, \$20.00, 398pp, hc, cover by Jensine Eckwall) Reprint (Orbit US 2009) humorous steampunk fantasy novel, the first in the Parasol Protectorate series featuring Alexia Tarabotti. A paper-over-boards edition, illustrated with art by Jensine Eckwall. Carriger is a pen name.

*Cashman, Erin **Uncharted** (Page Street, 978-1-62414-593-3, \$17.99, 405pp, hc) Young-adult fantasy mystery novel. Annabeth investigates when her father disappears while visiting a friend's secluded manor. Ebook also available.

Cast, P.C. **Sun Warrior** (St. Martin's/Wednesday Books, 978-1-250-10076-6, \$11.99, 563pp, tp, cover by Cliff Nielsen) Reprint (St. Martin's 10/17) young-adult fantasy novel, the second book in the Tales of a New World series. Ebook also available.

*Castle, Jacqui **The Seclusion** (Inkshares, 978-1-947848-51-1, \$12.99, 295pp, tp) Near-future dystopian SF novel. Patch finds contraband books from before America walled itself off from the rest of the world. Inkshares, <www.inkshares.com>.

*Cerveny, Catherine **The Game of Luck** (Orbit US, 978-0-316-44166-7, \$15.99, 430pp, tp) SF romance novel, third and final in the Felicia Sevigny series. Ebook also available.

Charbonneau, Joelle **Dividing Eden** (HarperTeen, 978-0-06-245385-3, \$9.99, 396pp, tp, cover by Toby & Pete) Reprint (HarperTeen 2017) young-adult fantasy novel, the first in a series. This adds bonus series novella **Into the Garden** (ebook 10/17).

*Christian, M. **Hard Drive: The Best Sci-Fi Erotica of M. Christian** (Renaissance E Books/Sizzler Editions, 978-1722182359, \$14.99, 223pp, tp) Collection of 14 stories, a novel excerpt, and an essay/afterword. Introduction by Arthur Byron Cover. A print-on-demand edition; ebook also available. Sizzler Editions, <http://sizzlereditions.com>.

*Ciccarelli, Kristen **The Caged Queen** (HarperTeen, 978-0-06-256801-4, \$17.99, 379pp, hc, cover by Michael Frost) Young-adult fantasy novel, the second in the Iskari series. Roa, married to the untrustworthy king, plots to kill him to rescue her late sister's soul. Simultaneous with the UK (Gollancz) edition. Ebook also available.

Ciccarelli, Kristen **The Last Namsara**

(HarperTeen, 978-0-06-256799-4, \$9.99, 416pp, tp) Reprint (HarperTeen 2018) young-adult fantasy novel, the first in the Iskari series.

Clare, Cassandra **Lady Midnight** (Simon & Schuster/McElderry, 978-1-5344-3230-7, \$4.99, 671pp, tp, cover by Cliff Nielsen) Reissue (McElderry 2016) young-adult fantasy novel, the first in the Dark Artifices series related to the Shadowhunters series. This is a special-price edition with a sticker on the front cover.

+Coleman, Claire G. **Terra Nullius** (Small Beer Press, 978-1-61873-151-7, \$17.00, 292pp, tp) Near-future/alternate-history SF novel of a second wave of colonization in Australia. This includes a reading group guide. A first novel. Ebook also available. First US edition (Hachette Australia 8/17). Small Beer Press, 150 Pleasant Street #306, Easthampton MA 01027; <smallbeerpress.com>.

*Colter, L. Deni **The Halfblood War** (WordFire Press, 978-1-614756620, \$17.99, 343pp, tp) Fantasy novel. The heir to the ruler of Thiery takes his half-Elven son to war with him, alarming the boy's long-absent mother. A print-on-demand edition; ebook also available. The author also writes as L.D. Colter; copyrighted by Liz Colter. WordFire Press, PO Box 1840, Monument CO 80132; <wordfirepress.com>.

*Comer, Craig **Oak Seer** (City Owl Press, 978-1944728885, \$16.99, 318pp, tp) Gaslight fantasy novel, second in the Fey Matter series. Effie's fame as the fey woman who saved Scotland makes her a focus for politics and plots between humans and fey. A print-on-demand edition; ebook also available.

*Cook, Glen **Port of Shadows** (Tor, 978-1-250-17457-4, \$25.99, 396pp, hc, cover by Raymond Swanland) Military fantasy novel, 11th in the Chronicles of the Black Company series, set between **The Black Company** and **Shadows Linger**. Ebook also available.

*Cooper, T & Allison Glock-Coooper **Changers Book Four: Forever** (Akashic Books/Black Sheep, 978-1-61775-528-6, \$12.95, 279pp, tp) Young-adult fantasy novel, the fourth and final in a series about kids who transform into a different person for each year of high school. A hardcover edition (-677-1, \$35.95) was announced but not seen; ebook also available. Akashic Books, <www.akashicbooks.com>.

Copperman, E.J. **Edited Out** (The Quick Brown Fox/Crooked Lane, 978-1-68331-846-0, \$15.99, 323pp, tp, cover by Robert Crawford) Reprint (Crooked Lane 2017) fantasy mystery novel, the second in the Mysterious Detective series.

Cornwell, Betsy **Venturess** (Houghton Mifflin Harcourt, 978-1328941640, \$9.99, 311pp, tp, cover by Manuel Sumnerac) Reprint (Clarion 2017) young-adult fantasy novel, second in the Mechanica series.

*Correia, Larry **Target Rich Environment, Volume 1** (Baen, 978-1-4814-8344-5, \$25.00, 326pp, hc, cover by Kurt Miller) Collection of 14 stories, three appearing in print for the first time, one an original collaboration with Hinkley Correia; two were previously available only as audiobooks. The author provides notes on the origins of each. Ebook also available.

*Coyle, Cleo **The Ghost and the Bogus Bookseller** (Penguin Random House/Berkley Prime Crime, 978-0-425-23745-8, \$7.99, 304pp, pb) Mystery with a ghost detective, sixth in the Haunted Bookshop series, previously published as by Alice Kimberly; Coyle and Kimberly are both pen names for

Alice Alfonsi & Marc Cerasini.

*Dabos, Christelle **A Winter's Promise** (Europa Editions, 978-1-60945-483-8, \$19.95, 491pp, hc, cover by Laurent Gapailard) Fantasy novel, the first in the Mirror Visitor quartet. Ophelia, who can read the pasts of objects and pass through mirrors, becomes a political pawn once she is engaged to the enigmatic Thorn. Translated by Hildegard Serle from the French **La Passe-Miroir, Livre 1: Les fiancés de l'hiver** (Gallimard Jeunesse 2013). Ebook also available.

Damico, Gina **Waste of Space** (Houghton Mifflin Harcourt, 978-1-328-55710-0, \$9.99, 396pp, tp) Reprint (Houghton Mifflin Harcourt 2017) young-adult associational novel with SF-like elements. Ebook also available.

Dao, Julie C. **Forest of a Thousand Lanterns** (Penguin Random House/Speak, 978-1-5247-3831-0, \$10.99, 363pp, tp) Reprint (Philomel 2017) young-adult Asian fantasy novel, first in the Rise of the Empress series.

*de Becerra, Katya **What the Woods Keep** (Macmillan/Imprint, 978-1-250-12425-8, \$17.99, 365pp, hc) Young-adult dark fantasy mystery novel. Hayden inherits her childhood home – if she can uncover its dark secrets. A first novel. Ebook also available.

+de Castell, Sebastien **Charmcaster** (Orbit US, 978-0-316-52584-8, \$15.99, 369pp, tp) Fantasy novel, the third in the Spellslinger series. First US edition (Hot Key 5/18). Ebook also available.

de Castell, Sebastien **Tyrant's Throne** (Quercus/Jo Fletcher US, 978-1-681-44194-8, \$16.99, 596pp, tp) Reprint (Jo Fletcher UK 2017) swashbuckling fantasy novel, the fourth and final book in the Greatcoats quartet.

*de Lubert, Marie-Madeleine **Princess Camion** (Black Coat Press, 978-1-61227-796-7, \$23.95, 304pp, tp, cover by Mike Hoffman) Collection of four fairytale/fantasy novellas from the 18th century. Translated/adapted from the French by Brian Stableford, who provides an introduction and notes. This is a print-on-demand edition. Hollywood Comics.com, PO Box 17270, Encino CA 91416; <www.blackcoatpress.com>.

Delaney, Joseph **The Dark Assassin** (HarperCollins/Greenwillow, 978-0-06-233460-2, \$9.99, 319pp, tp, cover by Christian Fuenfhausen) Reprint (Bodley Head 1/17 as **Spooks: Dark Assassin**) young-adult fantasy novel, the third in the Starblade Chronicles trilogy featuring Tom Ward from the Last Apprentice series.

*DeLonge, Tom & A.J. Hartley **Sekret Machines: A Fire Within** (To the Stars, 978-1-943272-34-1, \$24.95, 673pp, hc) SF novel, the second book in series about secrets, conspiracies, and the possibility of alien visitors. Ebook also available. To the Stars, 1051 S. Coast Hwy 101 Suite B, Encinitas CA 92024; <ToTheStars.Media>.

*Deneen, Brendan **The Chrysalis** (Tor, 978-0-7653-9555-9, \$24.99, 299pp, hc) Haunted house horror novel about a young couple buying a house in the New Jersey suburbs, with a baby on the way and a thing in the basement. Ebook also available.

*Denning, Troy **Halo: Silent Storm** (Simon & Schuster/Gallery, 978-1-5011-3838-6, \$19.99, 382pp, hc, cover by Chris McGrath) SF gaming tie-in novel featuring the Master Chief. Copyrighted by Microsoft. Ebook also available.

*deWitt, Patrick **French Exit** (HarperCollins/Ecco, 978-0-06-284692-1, \$26.99, 244pp, hc, cover

by Eric Hanson) Darkly humorous novel with fantasy elements about a once-wealthy NYC widow living in Paris with her adult son and a cat possibly possessed by her late husband. Ebook also available. Simultaneous with the Bloomsbury UK edition.

*Dimitri, Francesco **The Book of Hidden Things** (Titan US, 978-1-785657078, \$14.95, 384pp, tp) Fantasy mystery novel. Four old school friends meet every year, until one fails to turn up and his friends investigate, finding the weird book of the title. A first novel written in English by an Italian author. This is an international edition with US and UK prices. Ebook also available. Simultaneous with the Titan UK edition.

Donaldson, Stephen R. **Seventh Decimate** (Penguin Random House/Berkley, 978-0-399-58615-6, \$16.00, 307pp, tp, cover by Nekro) Reprint (Berkley 2017) fantasy novel, the first in the Great God's War trilogy.

*Doubinsky, Seb **Missing Signal** (Meerkat Press, 978-1-946154118, \$14.95, 192pp, tp) Dystopian SF mystery novella in the City-States Cycle series begun in **The Babylonian Trilogy**. Counter-Intel Agent Terrence Kovacs spreads fake UFO stories, then meets a woman claiming to be an alien. Ebook also available. Meerkat Press, <www.meerkatpress.com>.

Doucette, Gene **The Spaceship Next Door** (Houghton Mifflin Harcourt/John Joseph Adams, 978-1-328-56746-8, \$15.99, 353pp, tp) Reprint (self-published 2015) SF zombie-apocalypse novel. Ebook also available.

*Draven, Grace **Phoenix Unbound** (Ace, 978-0-451-48975-3, \$15.00, 390pp, tp, cover by Arantza Sestayo) Fantasy romance novel, the first book in the Fallen Empire series. Silene uses her magic to survive being sent as her village's annual sacrifice to the evil Krael Empire, but a gladiator catches on and blackmails her into helping him escape. Ebook also available.

*Erwin, Elizabeth & Dawn Keetley, eds. **The Politics of Race, Gender and Sexuality in The Walking Dead: Essays on the Television Series and Comics** (McFarland, 978-1-4766-6849-9, \$39.95, 194pp, tp) Associational non-fiction, a selection of 12 critical essays on the zombie comics and TV show, looking at such issues as gender roles and race. Introduction and afterword by Keetley. Individual essays provide notes; a general bibliography and index are included, along with an episode list. Part of the Contributions to Zombie Studies series. Ebook also available. McFarland, Box 611, Jefferson NC 28640; <www.mcfarlandpub.com>.

*Eskew, Charlie J. **Tales of the Astonishing Black Spark** (Lanternfish Press, 978-1-941360-16-3, \$18.00, 367pp, tp, cover by Ronald Ackins) Superhero fantasy novel. A geeky Black guy hit by lightning gets powers and an agent, and tries to be a hero. A first novel. This is a pen name for Sean Smith, who also writes as Charles J Eskew III. A print-on-demand edition.

*Fallon, Amber, ed. **Fright into Flight** (Word Horde, 978-1-939905-44-4, \$16.99, 229pp, tp, cover by Peter Nicolai Arbo) Anthology of 16 horror stories about flying women. Authors include Gemma Files, Nancy Kilpatrick, and Damien Angelica Walters. Ebook also available. Word Horde, PO Box 2074, Petaluma CA 94953; <www.wordhorde.com>.

*Faust, Christa & Gary Phillips **Batman: The Killing Joke** (Titan US, 978-1785658105, \$24.95, 293pp, hc) Novelization of the graphic novel by

Alan Moore & Brian Bolland. This appears to be the same as the UK edition. Copyrighted by DC Comics.

Feehan, Christine **Dark Legacy** (Penguin Random House/Jove, 978-0-399-58401-5, \$7.99, 365pp, pb) Reprint (Berkley 2017) paranormal romance novel, #31 in the Carpathian series.

*Feehan, Christine **Dark Sentinel** (Penguin Random House/Berkley, 978-0-451-49008-7, \$27.00, 383pp, hc) Paranormal romance novel, #32 in the Carpathian series. Simultaneous with the UK (Piatkus) edition. Ebook also available.

*Fenn, Jaine **Hidden Sun** (Angry Robot US, 978-0-85766-801-1, \$12.99, 445pp, tp) Fantasy novel, first in the Shadowland series. This is an international edition with US and UK prices. Ebook also available.

*Files, Gemma **Invocabulary** (Aqueduct Press, 978-1-61976-151-3, \$12.00, 83pp, tp) Poetry collection with 42 poems, 18 reprints. Volume 64 in Aqueduct's Conversation Pieces series. Ebook also available. Aqueduct Press, PO Box 95787, Seattle WA 98145-2787; <www.aqueductpress.com>.

*Fine, Sarah **The Serpent** (Amazon/47North, 978-1503903043, \$14.95, 301pp, tp) Urban fantasy novel, the first in the Immortal Dealers series.

Flint, Eric, Gorg Huff, & Paula Goodlett **The Alexander Inheritance** (Baen, 978-1-4814-8348-3, \$7.99, 528pp, pb, cover by Kurt Miller) Reprint (Baen 2017) SF novel in the Assiti Shards series in Flint's Ring of Time universe.

*Ford, Daniel M. **Stillbright** (Santa Fe Writers Project, 978-1-939650-58-0, \$17.95, 546pp, tp) Epic fantasy novel, the second book in the Paladin trilogy. This is dated 2017 but not seen until now. Ebook also available. SFWP, 369 Montezuma Ave. #350, Santa Fe NM 87501; <www.sfwp.com>.

Forest, Laurie **The Black Witch** (Harlequin Teen, 978-1-335-46886-4, \$9.99, 637pp, tp) Reprint (Harlequin Teen 2017) young-adult fantasy novel, the first in the Black Witch Chronicles.

*Forest, Laurie **The Iron Flower** (Harlequin Teen, 978-1-335-91739-3, \$20.99, 598pp, hc) Young-adult fantasy novel, the second in the Black Witch Chronicles series. Ebook also available.

*Forest, Susan & Lucas K. Law, eds. **Shades Within Us: Tales of Migrations and Fractured Borders** (Laksa Media Groups, 978-1-988140-05-6, \$19.95, 388pp, tp, cover by Samantha Beiko) Original anthology of 21 stories about migrants, nomads, and other outsiders. Authors include Rich Larson, Karin Lowachee, Sean McGuire, and Alvaro Zinos-Amaro. Introduction by Eric Choi & Gillian Clinton. A hardcover edition (978-1-988140-08-7, \$28.00) was announced but not seen; ebook also available. Laksa Media Groups, PO Box 57060, Calgary AB T1Y 5T4, Canada; <www.laksamedia.com>.

Fowley-Doyle, Moira **Spellbook of the Lost and Found** (Penguin Random House/Speak, 978-0-14-751733-3, \$10.99, 351pp, tp) Reprint (Corgi 2017) young-adult fantasy/magical realism novel.

Freitas, Donna **The Mind Virus** (HarperTeen, 978-0-06-211867-7, \$9.99, 403pp, tp, cover by Colin Anderson) Reprint (HarperTeen 2017) young-adult SF novel, third in The Wired trilogy.

*Gagnon, Dennis D. **The Party Line** (Simon & Schuster/Archway, 978-1-4808-5829-9, \$17.99, 251pp, tp) Fantasy novel. An elderly man

recalls his adolescent explorations of an aetheral world, and how they changed his philosophy. Includes a reader's guide. A first novel. Ebook also available.

Gaiman, Neil & Terry Pratchett **Good Omens** (HarperCollins/Morrow, 978-0-06-085398-3, \$7.99, 412pp, pb) Reissue (Gollancz 1990) satirical fantasy novel; this has the introduction and added material from the Morrow 2006 edition. A "soon to be a TV series" edition; 31st printing. A trade paperback edition (-085397-6, \$17.99, 384pp, 32nd printing) was also seen.

*Garfinkle, Gwynne **People Change** (Aqueduct Press, 978-1-61976-157-5, \$12.00, 111pp, tp, cover by Dale McBride) Collection of 32 poems (nine original) and six stories (one original). Volume 63 in Aqueduct's Conversation Pieces series. Ebook also available. Aqueduct Press, PO Box 95787, Seattle WA 98145-2787; <www.aqueductpress.com>.

*Golden, Christopher & Mark Morris **The Predator** (Titan US, 978-1785658051, \$7.99, 316pp, pb) Movie novelization of **The Predator**, a sequel to the 1987 **Predator**. This is an international edition with US, UK, and Canadian prices. Ebook also available. Copyrighted by Twentieth Century Fox Film.

*Goodlett, Ellen **Rule** (Little, Brown, 978-0-316-51528-3, \$17.99, 371pp, hc) Young-adult fantasy novel. Three young women learn they are the king's illegitimate daughters, and one will be his new heir. A first novel. Copyrighted by packager Alloy Entertainment. Ebook also available.

+Gowar, Imogen **Hermes The Mermaid and Mrs. Hancock** (Harper, 978-0-06-285995-2, \$28.99, 484pp, hc) Historical fantasy novel set in 18th-century London, about a businessman with a mermaid mummy, who meets a courtesan. A first novel. First US edition (Harvill Secker 1/18). Ebook also available.

*Graceffa, Joey & Laura L. Sullivan **Rebels of Eden** (Simon & Schuster/Atria/Keywords Press, 978-1-5011-7457-5, \$18.99, 374pp, hc, cover by Andrey Lukovnikov) Young-adult dystopian SF novel, third in the series begun in **Children of Eden**. Sullivan is only credited on the title page. This is an international edition with US, Canadian, and UK prices. Ebook also available.

*Graham, Heather **Echoes of Evil** (Harlequin/Mira, 978-0-7783-5999-9, \$8.99, 359pp, pb) Supernatural thriller/romance novel, 26th in the Krewe of Hunters series. A hardcover edition (-6874-8, \$26.99) was announced but not seen; ebook also available.

*Graham, Heather **Pale as Death** (Harlequin/Mira, 978-0-7783-6806-9, \$8.99, 378pp, pb) Supernatural thriller/romance novel, 25th in the Krewe of Hunters series. A hardcover edition (-6873-1, \$26.99) was announced but not seen; ebook also available.

Grant, Michael **Monster** (HarperCollins/Tegen Books, 978-0-06-246785-0, \$9.99, 420pp, tp, cover by Matthew Griffin) Reprint (Tegen Books 2017) young-adult dystopian SF novel, seventh in the overall Gone series and first in a new sequence set four years later.

*Gratton, Tessa **Strange Grace** (Simon & Schuster/McElderry, 978-1-5344-0208-9, \$18.99, 387pp, hc, cover by Sonia Chaghatzbanian) Young-adult fantasy novel about three young people trapped by gender roles and social constraints in a village that maintains its prosperity by sacrificing a young

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man to the Devil's Forest every seven years. Ebook also available.

*Green, Hank **An Absolutely Remarkable Thing** (Penguin Random House/Dutton, 978-1-524-74464-9, \$26.00, 350pp, hc) SF novel of first contact and social media celebrity. Mysterious sculptures, dubbed Carls, appear around the world, and the first woman to video one becomes instantly famous. A first novel by a YouTuber known for his educational science videos. This is a Barnes & Noble exclusive edition with a reading group guide. A trade hardcover edition (-74344-4) was announced but not seen; ebook also available.

*Gregory, R.A. **Drynwideon, The Sword of Destiny – Yeah, Right** (self-published, 978-0-473-42639-2, \$14.99, 338pp, tp) Humorous fantasy novel. Drin finds himself on an unwelcome adventure with questionable companions. Copyrighted by Robin Alexander Gregory. Ebook also available; the trade paperback edition is currently available only at <www.rob-gregory.com>.

*Gresh, Lois H. **Sherlock Holmes vs. Cthulhu: The Adventure of the Neural Psychoses** (Titan US, 978-1785652103, \$14.95, 398pp, tp) Horror novel, the second book in the Sherlock Holmes vs. Cthulhu crossover series. This is an international edition with US, Canadian, and UK prices.

*Grigsby, Sean **Daughters of Forgotten Light** (Angry Robot US, 978-0-85766-795-3, \$12.99, 344pp, tp, cover by John Coulthart) SF novel. Lena "Horror" Horowitz leads a gang of bikers on laser-wheeled motorcycles in Oublette, a women's prison in space. This is a international edition with US, UK, and Canadian prices. Ebook also available.

*Hamantaschen, J.R. **A Deep Horror That Was Very Nearly Awe** (self-published, 9781722219901, \$13.00, 342pp, tp) Original collection of 11 horror stories, one reprint. A print-on-demand edition; ebook also available.

*Hamilton, Peter F. **Salvation** (Penguin Random House/Del Rey, 978-0-399-17876-4, \$30.00, 565pp, hc, cover by Anna Kochman) SF thriller novel, the first in the Salvation Sequence trilogy. In 2204, a human team investigates a crashed alien spaceship with a cargo that threatens humanity. Simultaneous with the UK (Macmillan) edition. Ebook also available.

*Hanover, Sara **The Late Great Wizard** (DAW, 978-0-7564-1434-4, \$16.00, 328pp, tp, cover by Cliff Nielsen) Urban fantasy novel, the first in a series. Misanthropic college student Tessa Andrews learns an ancient evil is awakening. This is a pen name for Rhondi Vilott Salsitz, who also writes as Rhondi Ann, Emily Drake, Rhondi Greening, Anne Knight, Elizabeth Forrest, Charles Ingrid, Jenna Rhodes, R.A.V. Salsitz, and Rhondi Vilott. Ebook also available.

*Harkness, Deborah **Time's Convert** (Penguin Random House/Viking, 978-0-399-56451-2, \$29.00, 434pp, hc) Historical vampire fantasy novel, set in the same world as the All Souls trilogy. Idealistic surgeon Marcus MacNeil becomes a vampire during the American Revolution, then in the present turns his love, Phoebe. He remembers his past as he waits for her to finish her transformation. Simultaneous with the UK (Headline) edition. An export trade paperback (978-0-525-56134-7) was announced but not seen; ebook also available.

*Harris, Joanne M. **The Testament of Loki** (Simon & Schuster/Saga Press,

978-1-4814-4949-6, \$25.99, 258pp, hc, cover by Donato Giancola) Fantasy novel based on Norse myth, sequel to **The Gospel of Loki** in the Rune series. The Norse gods manage to escape their post-Ragnarok purgatory. Simultaneous with the UK (Gollancz) edition. Ebook also available.

Haspil, Michael F. **Graveyard Shift** (Tor, 978-0-7653-7963-4, \$16.99, 351pp, tp, cover by Stephen Youll) Reprint (Tor 2017) urban fantasy detective novel featuring mummy Alex Menkaure and his vampire partner Marcus.

*Heilig, Heidi **For a Muse of Fire** (HarperCollins/Greenwillow, 978-0-06-238081-4, \$17.99, 491pp, hc, cover by Leo Nickolls) Young-adult fantasy novel, the first book in a trilogy inspired by late 19th-century France and SE Asia. Jetta, who works magic with shadow puppets, lives in a country under colonial rule by far Aquitan, where she hopes to travel with her troupe, if growing rebellion doesn't interfere.

*Hendrix, Grady **We Sold Our Souls** (Quirk Books, 978-1-68369-012-2, \$24.99, 335pp, hc) Horror novel/parody. Former members of a heavy metal band discover their old lead singer, now a successful solo act, may have sold their souls to get his success. This has black-edged pages. Ebook also available.

Hoffman, Alice **The Rules of Magic** (Simon & Schuster, 978-1-5011-3748-8, \$16.00, 366pp, tp) Reprint (Simon & Schuster 2017) fantasy novel, a prequel to **Practical Magic**. This includes a reading group guide.

*Hollingsworth, S. **System Chain** (self-published, 9781983110313, \$7.99, 252pp, tp) SF novel, the first in a series about smugglers on a lawless space station who get in trouble with a gangster when they can't fill an order in time. A print-on-demand edition; ebook also available.

*Hosie, Donna **The 48** (Holiday House, 978-0-8234-3856-3, \$17.99, 379pp, hc) Young-adult SF novel about teen time-traveling assassins in the court of Henry VIII. Ebook also available.

*Houck, Colleen **The Lantern's Ember** (Penguin Random House/Delacorte, 978-0-399-55572-5, \$17.99, 386pp, hc, cover by Billelilis) Young-adult dark fantasy novel, a standalone. Teen witch Ember O'Dare guards her village from the Otherworld with the help of the immortal Jack whose soul resides inside a pumpkin. Simultaneous with the UK (Hodder) edition. Ebook also available.

*Huff, Tanya **The Demon's Den and Other Tales of Valdemar** (JABberwocky Literary Agency, 978-162567373-2, \$12.99, 187pp, tp) Collection of seven stories set in Mercedes Lackey's world of Valdemar, all of Huff's stories featuring the young Herald Jors. The stories have been corrected/revised slightly. A print-on-demand edition. An ebook edition apparently appeared 1/18 but was not seen.

*Hughes, Naomi **Afterimage** (Page Street, 978-1-62414-597-1, \$17.99, 303pp, hc) Young-adult SF thriller novel. Camryn, the only survivor after an explosion at the government agency where her mother works, searches for truth with the help of a transparent boy.

Ignatow, Amy **Against the Odds** (Abrams/Amulet, 978-1-4197-3119-8, \$8.99, 222pp, tp, cover by Melissa Manwill) Reprint (Amulet 9/17) middle-grade superhero fantasy novel, the second book in the Odds series. Illustrated by the author. This is an international edition with US, Canadian,

and UK prices.

*Ignatow, Amy **Odds & Ends** (Abrams/Amulet, 978-1-4197-3132-7, \$16.99, 254pp, hc, cover by Melissa Manwill) Middle-grade superhero fantasy novel, the third and final book in the Odds trilogy partly told in graphic style, illustrated by the author. The kids' strange powers are getting out of control, and test results at school suggest they're not the only ones affected. This is an international edition with US, Canadian, and UK prices. Ebook also available.

*Janz, Jonathan **The Siren and the Specter** (Flame Tree Press US, 978-1-78758-005-3, \$14.95, 292pp, tp) Horror novel. A skeptic agrees to spend a month in a haunted house in Virginia. Simultaneous with the Flame Tree UK edition; a hardcover edition (-007-7, \$24.95) was announced but not seen, and apparently has the same ISBN as the UK edition. Ebook also available. Flame Tree Press, <flametreepress.com>.

Johansen, Iris **Mind Game** (St. Martin's, 978-1-250-07592-5, \$9.99, 421pp, pb) Reprint (St. Martin's 2017) mystery/thriller novel with psychic elements, in the Eve Duncan series. This is a premium/tall rack-size edition.

Jones, Carrie **Enhanced** (Tor Teen, 978-0-7653-3660-6, \$9.99, 222pp, tp, cover by Brandon Hill) Reprint (Tor Teen 2017) young-adult SF novel, sequel to **Flying**.

Kaczynski, Heather **Dare Mighty Things** (HarperTeen, 978-0-06-247987-7, \$9.99, 371pp, tp, cover by Luke Lucas) Reprint (HarperTeen 2017) young-adult SF novel, the first book in a duology.

Keck, David **In a Time of Treason** (Tor, 978-1-250-17253-2, \$15.99, 352pp, tp, cover by David Grove) Reprint (Tor 2008) medieval fantasy novel, sequel to **In the Eye of Heaven**.

*Kelly, Sofie **The Cats Came Back** (Penguin Random House/Berkley Prime Crime, 978-0-399-58459-6, \$24.00, 244pp, hc, cover by Tristan Elwell) Fantasy mystery novel, the tenth book in the Magical Cats series. Ebook also available.

Kennedy, Katie **What Goes Up** (Bloomsbury USA, 978-1-61963-914-0, \$10.99, 323pp, tp) Reprint (Bloomsbury USA 2017) young-adult SF novel.

*King, Emily R. **The Warrior Queen** (Amazon/Skyscape, 978-1503903371, \$9.99, 304pp, tp) Fantasy novel, third and final in the Hundredth Queen series. Ebook also available.

*Kowal, Mary Robinette **The Fated Sky** (Tor, 978-0-7653-9894-9, \$15.99, 384pp, tp) SF novel, second in the Lady Astronaut series, part of a duology prequel to the novelette "The Lady Astronaut of Mars". Includes notes on the history and a bibliography. Ebook also available.

*Kurlianchik, Uri **Noblesse Oblige** (WordFire Press, 978-1-61475-664-4, \$14.99, 249pp, tp) SF novel, a comedy of manners in which an idealistic young corporate princess has to rescue herself from space pirates, a high-tech samurai, Venusian mafiosi, and more. A print-on-demand edition; ebook also available. WordFire Press, PO Box 1840, Monument CO 80132; <wordfirepress.com>.

Lackey, Mercedes **A Scandal in Battersea** (DAW, 978-0-7564-1163-3, \$7.99, 313pp, pb, cover by Jody A. Lee) Reprint (DAW 2017) fantasy novel, #12 in the Elemental Masters series.

*Lafferty, Mur **Star Wars: Solo: Expanded Edition** (Penguin Random House/Del Rey, 978-1-9848-0070-1,

\$28.99, 282pp, hc) Novelization of the film, "expanded" with scenes from alternate versions of the script and other material. This is a Barnes & Noble exclusive edition with a removable double-sided mini-poster; a trade hardcover (978-0-525-61939-0), Books-a-Million signed hardcover (978-1-9848-0071-8), and export trade paperback (978-1-9848-1936-9) editions were announced but not seen. Ebook also available. Simultaneous with the UK (Century) edition. Copyrighted by Lucasfilm.

+Landy, Derek **Skulduggery Pleasant: Dark Days** (HarperCollins, 978-0-00-826634-9, \$7.99, 409pp, tp, cover by Neil Swaab) Humorous young-adult dark fantasy mystery, fourth in the series about a skeleton detective and his girl sidekick. First US edition (HarperCollins UK 2010); published by HarperCollins Children's Books UK for the US market, this only gives a US price. Ebook also available.

+Landy, Derek **Skulduggery Pleasant: Death Bringer** (HarperCollins, 978-0-00-826638-7, \$7.99, 597pp, tp, cover by Neil Swaab) Humorous young-adult dark fantasy mystery, sixth in the series about a skeleton detective and his girl sidekick. First US edition (HarperCollins UK 2011). Published by HarperCollins Children's Books UK for the US market, this only gives a US price. Ebook also available.

+Landy, Derek **Skulduggery Pleasant: Mortal Coil** (HarperCollins, 978-0-00-826636-3, \$7.99, 566pp, tp, cover by Neil Swaab) Humorous young-adult dark fantasy mystery, fifth in the series about a skeleton detective and his girl sidekick. First US edition (HarperCollins UK 2010). Published by HarperCollins Children's Books UK for the US market, this only gives a US price. Ebook also available.

Le Guin, Ursula K. **The Beginning Place** (Tor, 978-1-250-19106-9, \$14.99, 217pp, tp) Reissue (Harper & Row 1980) fantasy novel, originally published as YA. Ebook also available.

Le Guin, Ursula K. **The Eye of the Heron** (Tor, 978-1-250-19107-6, \$14.99, 186pp, tp) Reissue (Gollancz 1982) SF novel; it first appeared in **Millennial Women** (Delacorte 1978). Ebook also available.

*Leighton, Lisa & Laura Stropki **Now You See Her** (HarperCollins/Tegen Books, 978-0-06-242863-9, \$17.99, 305pp, hc) Young-adult fantasy mystery novel. A teen switches bodies with a tennis rival after an accident. The authors have also written as Lisa Roecker & Laura Roecker. Ebook also available.

*Levithan, David **Someday** (Penguin Random House/Knopf, 978-0-399-55305-9, \$18.99, 391pp, hc) Young-adult fantasy novel, a sequel to **Every Day**. A discovers there are others who wake in new bodies every day. Simultaneous with the UK (Electric Monkey) edition. Ebook also available.

*Li, August **Incubus Honeymoon** (DSP Publications, 978-1-64080-745-7, \$16.99, 247pp, tp, cover by Blake Dörner) Urban fantasy novel about a ruthless fey and a cheeky incubus helping a hapless human search for his missing sister. The first book in the Arcana Imperii series. DSP Publications, 5032 Capital Circle SW, Suite 2, PMB#279, Tallahassee FL 32305; <www.dsppublications.com>.

*Liddell, Merilyn Ruth **Tomorrow** (Hades/EDGE Science Fiction and Fantasy, 978-1770531826, \$14.95, 286pp, tp) Postapocalyptic SF novel of an isolated small town trying to survive after a deadly plague. A first novel. Ebook also available.

Ligotti, Thomas **The Conspiracy Against the Human Race** (Penguin Random House/Penguin, 978-0-14-313314-8, \$17.00, xxii + 245pp, tp) Reprint (Hippocampus Press 2010) non-fiction, a philosophical look at horror in life and fiction. This has a new preface by Ligotti.

*Liss, David **Marvel's Spider-Man: Hostile Takeover** (Titan US, 978-1785659751, \$7.99, 398pp, pb, cover by Alexander Lozano) Tie-in novel based on the video game based on the comic-book characters. Copyrighted by Marvel.

*Liu, Cixin & Joel Martinsen **Ball Lightning** (Tor, 978-0-7653-9407-1, \$28.99, 384pp, hc) SF novel. After Chen's parents are killed by ball lightning, he devotes his life to understanding the phenomenon, making new discoveries in particle physics. Translated from the Chinese (Sichuan Science & Technology Press 2005) by Joel Martinsen; the first three chapters appeared in slightly different form in *Word Without Borders* in 2009. Ebook also available. Simultaneous with the UK (Head of Zeus) edition.

Liu, Ken, ed. **Invisible Planets** (Tor, 978-0-7653-8420-1, \$16.99, 383pp, tp) Reprint (Tor 2016) anthology of 13 Chinese SF stories, plus three essays, translated from the original Chinese by Liu.

*Lodi-Ribeiro, Gerson, ed. **Solar-punk: Ecological and Fantastical Stories in a Sustainable World** (World Weaver Press, 9780998702292, \$14.95, 271pp, tp) Original anthology of nine ecological SF stories of futures or alternate worlds using sustainable energy sources, appearing for the first time in English. Translated from the Portuguese (Editora Draco Brasil 2012) by Fabio Fernandes, who provides a note. Preface by Sarena Ulibarri. Illustrated by José Baetas. A print-on-demand edition; ebook also available. World Weaver Press, <www.world-weaverpress.com>.

*Lothian, Alexis **Old Futures: Speculative Fiction and Queer Possibility** (New York University Press, 978-1-4798-2585-1, \$30.00, 331pp, tp, cover by Bip Pares) Non-fiction, a critical look at possible futures in black, feminist, and queer speculative fiction. Includes notes, bibliography, and index. Part of the publisher's Postmillennial Pop series. A hardcover edition (-1174-8, \$89.00) was announced but not seen; ebook also available. New York University Press, <www.nyupress.org>.

Lowry, Lois **The Giver** (Houghton Mifflin Harcourt, 978-1-328-47122-2, \$18.99, 246pp, hc) Reissue (Houghton Mifflin 1993) Newbery award-winning young-adult dystopian SF novel. This is a 25th Anniversary edition with a new afterword by Lowry, along with her Newbery acceptance speech. Ebook also available.

Lowry, Lois **Messenger** (Houghton Mifflin Harcourt, 978-1-328-46620-4, \$9.99, 187pp, tp, cover by Lois Lowry) Reissue (Houghton Mifflin 2004) young-adult SF novel, third in the Giver Quartet series.

Lowry, Lois **Son** (Houghton Mifflin Harcourt, 978-0-544-33625-4, \$9.99, 393pp, tp) Reissue (Houghton Mifflin 2012) young-adult fantasy novel, the fourth book in the Giver Quartet; eighth printing.

*Lu, Marie **Wildcard** (Penguin Random House/Putnam, 978-0-399-54799-7, \$18.99, 340pp, hc) Young-adult SF novel, the second in the Warcross duology about an online game. Ebook also available.

MacMillan, Kathy **Sword and Verse**

(HarperTeen, 978-0-06-232462-7, \$9.99, 376pp, tp, cover by Colin Anderson) Reprint (HarperTeen 2016) young-adult fantasy novel of romance and palace intrigue.

Mafi, Tahereh **Whichwood** (Penguin Random House/Speak, 978-1-101-99480-1, \$10.99, 360pp, tp, cover by Iacopo Bruno) Reprint (Dutton 2017) young-adult fantasy novel, companion to **Furthermore**.

*Marks, Arlene F. **The Genome Rally** (Hades/EDGE Science Fiction and Fantasy, 978-177-0531840, \$14.95, 284pp, tp) SF novel, the fourth book in the Sic Transit Terra series. Ebook also available.

*Marmell, Ari **In Truth and Claw** (Titan US, 978-1785658891, \$14.95, 257pp, tp) Supernatural PI novel, fourth in the Mick Oberon Job series set in 1930s Chicago. This is an international edition with US, Canadian, and UK prices. Ebook also available.

Martin, George R.R., ed. **Wild Cards VIII: One-Eyed Jacks** (Tor, 978-1-250-16809-2, \$19.99, 461pp, tp, cover by David Palumbo) Reprint (Bantam Spectra 1991) shared-world anthology/mosaic novel, eighth in the Wild Cards series. This expanded edition adds two new stories by Kevin Andrew Murphy and Carrie Vaughn. The cover notes a Wild Cards TV series is in development. Ebook also available.

*Martinez, Michael J. **MJ-12: Endgame** (Skyhorse/Night Shade Books, 978-1-59780-970-2, \$7.99, 280pp, pb) Cold War paranormal thriller novel about superhuman spies, the third book in the MAJESTIC-12 series. Martinez includes a note on the actual historical aspects of the series. Ebook also available.

*Masello, Robert **The Night Crossing** (Amazon/47North, 978-1503904101, \$24.95, 438pp, hc) Horror novel. An explorer brings a mysterious Carpathian box to 1895 London, where she and Bram Stoker pursue an ancient evil. A trade paperback edition (-1503904118, \$14.95) was announced but not seen; ebook also available.

*Mason, Rhonda **Exile's Throne** (Titan US, 978-1783299454, \$14.95, 356pp, tp, cover by Alex Ronald) Space opera SF novel, the third and final in the Empress Game trilogy. This is an international edition with US, Canadian, and UK prices. Ebook also available.

*McConchie, Lyn, ed. **Coals & Ash** (Altair Australia, 978-1717489975, \$19.95, 248pp, tp) Post-apocalyptic SF novel of an Australia devastated by plague, and a reclusive writer who finds herself responsible for 11 orphaned children. A print-on-demand book; ebook also available.

McGuire, Seanan **The Brightest Fell** (DAW, 978-0-7564-0949-4, \$7.99, 432pp, pb, cover by Chris McGrath) Reprint (DAW 2017) fantasy novel, #11 in the October Daye series, plus novella "Of Things Unknown".

*McHugh, Steve **A Flicker of Steel** (Amazon/47North, 978-1542047081, \$14.95, 356pp, tp) Urban fantasy novel, the second in the Avalon Chronicles series featuring Layla Cassidy. Ebook also available.

*Meadows, Jodi **As She Ascends** (HarperCollins/Tegen Books, 978-0-06-246943-4, \$17.99, 548pp, hc, cover by Joel Tippie) Young-adult fantasy novel, the second in the Fallen Isles trilogy. Mira and her friends, on the run after escaping the Pit, try to find out where the dragons were taken. Ebook also available.

Meadows, Jodi **Before She Ignites** (HarperCollins/Tegen Books, 978-0-

06-246941-0, \$9.99, 481pp, tp, cover by Joel Tippie) Reprint (Tegen 2017) young-adult fantasy novel, the first book in the Fallen Isles series.

*Melbourne, Drew **Percival Gynt and the Conspiracy of Days** (Ruesday Books, 978-0-9998748-0-6, \$16.95, 344pp, tp) Far-future science fantasy novel. Accountant Percival Gynt must find a sentient doomsday weapon hidden among the stars. The author's first prose novel; he also has a previous graphic novel. A print-on-demand edition; ebook also available.

*Michelet, Victor-Emile **Superhuman Tales** (Black Coat Press, 978-1-61227-795-0, \$20.95, 207pp, tp, cover by Mike Hoffman) Collection of 13 stories by a French *fin-de-siècle* occultist. All but one of the stories were originally collected as **Contes Surhumains** (Chamuel 1900); translated from the French by Brian Stableford, who also provides an introduction and notes. This is a print-on-demand edition. Holywood Comics.com, PO Box 17270, Encino CA 91416; <www.blackcoat-press.com>.

*Miller, Cynthia J. & A. Bowdoin Van Riper, eds. **Terrifying Texts: Essays on Books of Good and Evil in Horror Cinema** (McFarland, 978-1-4766-7130-7, \$45.00, 260pp, tp) Associational non-fiction, a selection of 21 critical essays looking at books that appear in horror films, including five essays touching on Lovecraft's **Necronomicon** and **The Book of Eibon**. Individual essays provide notes and bibliographies; a general index is also provided. Ebook also available. McFarland & Company, Box 611, Jefferson NC 28640; 800-253-2187; <www.mcfarlandpub.com>.

*Miller, Donnelly **The Devil's Workshop** (Dreamy Moon Press, 978-1-7321030-0-9, \$14.99, 413pp, tp, cover by Candace April Lee) Fantasy pirate adventure novel about lovers searching for each other despite pirates, witches, an Indian war, and a slave rebellion. A print-on-demand edition; ebook also available. Dreamy Moon Press, 2616 Winter Park Court, Venice FL 34293.

*Miller, Linsey **Ruin of Stars** (Sourcebooks Fire, 978-1-4926-4752-2, \$17.99, 401pp, hc, cover by Bose Collins) Young-adult fantasy novel, sequel to **Mask of Shadows**, about a gender-fluid former highway robber turned queen's assassin. Sal investigates rumors of missing children and the return of shadows. Ebook also available.

*Miner, Jeff **The Wizard's Daughter** (Silver Leaf Books, 978-1-60975-227-9, \$18.95, 259pp, tp, cover by Silviya Yordanova) Young-adult fantasy/steampunk novel, the second book in the Sky Riders of Etherium series begun in **The Sailweaver's Son**. Breeze, a wizard's apprentice and adopted daughter, sets out to learn about her biological father. This is a print-on-demand edition; ebook also available. Silver Leaf Books, PO Box 6460, Holliston MA 01746; 888-823-6450; <www.SilverLeafBooks.com>.

Moon, Elizabeth **Sheepfarmer's Daughter** (Baen, 978-1-4814-8346-9, \$16.00, 411pp, tp, cover by Steve Hickman) Reissue (Baen 1988) fantasy novel, the first in the Deed of Paksenarrion series. The cover and copyright page indicate this has a new introduction by Moon, but it only appears in the new ebook edition.

Moore, Alan **Jerusalem** (Norton/Liveright, 978-1-63149-472-7, \$24.95, 1262pp, tp, cover by Steve Attardo) Reprint (Liveright 2016) novel in a variety of styles including some fantasy.

*Moyer, J.D. **The Sky Woman** (Flame Tree Press US, 978-1-78758-041-

1, \$14.95, 277pp, tp) SF novel. An anthropologist from a ringworld gets to study a Viking-like village on backward Earth, but gets too involved when one of her subjects is endangered. A first novel. Simultaneous with the Flame Tree UK edition; a hardcover edition (-043-5, \$24.95), announced but not seen. It apparently has the same ISBN as the UK edition. Ebook also available. Flame Tree Press, <flametreepress.com>.

*Ness, Patrick **And the Ocean Was Our Sky** (HarperTeen, 978-0-06-286072-9, \$17.99, 160pp, hc, cover by Rovina Cai) Young-adult fantasy novella, inspired by the story of Herman Melville's **Moby-Dick** but told from the perspective of whales with their own ships and harpoons, on the trail of the mythic human Toby Wick. Written by Ness and illustrated by Rovina Cai. Simultaneous with the Walker UK edition. Ebook also available.

Ness, Patrick **The Knife of Never Letting Go** (Candlewick Press, 978-1-5362-0053-9, \$24.99, 479pp, hc) Reissue (Walker UK 2008) young-adult SF novel, the first book in the Chaos Walking series. This is a tenth-anniversary edition with black-edged pages and a sticker saying "Soon to be a major motion picture" on the dust jacket.

Ness, Patrick **Release** (HarperTeen, 978-0-06-240320-9, \$9.99, 277pp, tp) Reprint (Walker UK 2017) young-adult fantasy novel.

*Neu, M.D. **The Calling** (Ninestar Press, 978-1-947904-86-6, \$12.99, 294pp, tp, cover by Natasha Snow) Gay vampire romance novel. Duncan Alexander believes he's an ordinary guy until he is "Called" by a beautiful Immortal, and starts having dream visions. A first novel. A print-on-demand edition; ebook also available. NineStar Press, PO Box 91792, Albuquerque NM 87199; <www.ninestarpres.com>.

Newitz, Annalee **Autonomous** (Tor, 978-0-7653-9208-4, \$15.99, 301pp, tp, cover by Will Staehle) Reprint (Tor 2017) dystopian SF thriller. This includes discussion questions.

+Nicol, James **A Witch Alone** (Scholastic/Chicken House, 978-1-338-18851-6, \$17.99, 310pp, hc, cover by Leo Nickolls) Middle-grade fantasy novel, the second in the Apprentice Witch series. First US edition (Chicken House UK 3/18). Ebook also available.

*Nikel, Wendy **The Grandmother Paradox** (World Weaver Press, 978-0998702285, \$9.99, 91pp, tp) SF time-travel novella, the second in the Place in Time series. Someone's looking into the ancestors of the agency's star employee. A print-on-demand edition; ebook also available. World Weaver Press, <www.worldweaverpress.com>.

*Nikolavitch, Alex & Gervasio, et al. **H. P. Lovecraft: He Who Wrote in the Darkness** (Pegasus, 978-1-68177-855-6, \$25.95, 109pp, hc) Graphic novel/biography of HPL, written by Nikolavitch and illustrated by the team of Marco Gervasio, Carlos Aon & Lara Lee. Originally published in French as **Howard P. Lovecraft: Celui qui écrivait dans les ténèbres** (Réveurs de mondes 2/18); the translator is uncredited. Preface by David Camus. A paper-over-boards edition; ebook also available.

Nix, Garth & Sean Williams **Have Sword, Will Travel** (Scholastic, 978-0-545-25907-1, \$7.99, 274pp, tp, cover by Ross Dearsley) Reprint (Scholastic Press 2017) young-adult fantasy adventure novel, the first in a series.



◀ Books Received

Oliver, Lauren **Ringer** (Harper, 978-0-06-239420-0, \$13.99, 502pp, tp) Reprint (Harper 2017) young-adult SF novel, second in the Replica series. Bound Ace-Double style, with Lyra's version on one side and Gemma's on the other. Copyrighted by Laura Schechter.

Onyebuchi, Tochi **Beasts Made of Night** (Penguin Random House/Razorbill, 978-0-448-49391-6, \$9.99, 296pp, tp) Reprint (Razorbill 2017) young-adult dark fantasy novel, the first in the eponymous series.

*Parker, Natalie C. **Seafire** (Penguin Random House/Razorbill, 978-0-451-47880-1, \$18.99, 374pp, hc, cover by Bellellis) Young-adult SF adventure novel, the first book in a trilogy about a kickass all-female pirate crew (in a ship with some advanced technology) opposing a tyrant who rules the seas. Ebook also available.

*Peevyhouse, Parker **The Echo Room** (Tor Teen, 978-0-7653-9939-7, \$17.99, 318pp, hc) Young-adult SF thriller/psychological mystery novel. Rett Ward wakes up imprisoned in a strange building with another equally confused teen, and every time they try to escape they just end up back where they started. Ebook also available.

*Pérez, Kristina **Sweet Black Waves** (Macmillan/Imprint, 978-1-250-13285-7, \$17.99, 435pp, hc, cover by TJ Drysdale) Young-adult fantasy novel, the first in a trilogy of warring kingdoms and forbidden romance, inspired by the story of Tristan and Iseult. Branwen accidentally saves the life of an enemy, awakening her ancient healing magic. A first novel. Ebook also available.

*Perry, Carol J. **Bells, Spells, and Murders** (Kensington, 978-1-4967-1458-9, \$7.99, 367pp, pb) Mystery with psychic elements, the seventh in the Witch City series featuring Lee Barrett in Salem MA. Lee's new job as a TV field reporter leads her to the murder of a walking tour guide just before Christmas. Includes recipe. Ebook also available.

*Perry, S.D. **Shadow of the Tomb Raider: Path of the Apocalypse** (Titan US, 978-1785659911, \$14.95, 286pp, tp) Tie-in novel based on the games and movies. Ebook also available. Copyrighted by Square Enix.

*Petrie, Simon **80,000 Totally Secure Passwords That No Hacker Would Ever Guess** (self-published, 978-0-6483228-6-3, \$12.99, 279pp, tp, cover by Lewis P. Morley) Collection of 25 stories, one original. Self-published in Australia. A print-on-demand edition; ebook also available.

*Petrone, Susan **The Super Ladies** (The Story Plant, 978-1-61188-258-2, \$15.95, 310pp, tp) Superhero fantasy novel. Three menopausal suburban women exposed to a chemical explosion develop superpowers. Ebook also available. The Story Plant, Studio Digital CT, PO Box 4331, Stamford CT 06907; <www.TheStory-Plant.com>.

*Pike, Signe **The Lost Queen** (Simon & Schuster/Touchstone, 978-1-5011-9141-1, \$27.99, 524pp, hc) Historical fantasy Arthurian novel, the first in a trilogy. Languoreth, a queen in sixth-century Scotland, fights for the preservation of the Old Way with her twin brother, the druid warrior known to history as Myrddin/Merlin. A first novel. Ebook also available.

+Pinborough, Sarah **Cross Her Heart** (HarperCollins/Morrow, 978-0-06-285679-1, \$26.99, 340pp, hc) Associational mystery/psychological suspense novel. First US edition

(HarperCollins UK 5/18). Ebook also available.

Pink, Randi **Into White** (Macmillan/Square Fish, 978-1-250-15897-0, \$9.99, 275pp, tp) Reprint (Feiwei and Friends 2016) young-adult fantasy novel about a black girl who wishes herself white.

*Plum, Amy **Neverwake** (HarperTeen, 978-0-06-242990-2, \$17.99, 284pp, hc) Young-adult horror novel/mystery/thriller, sequel to **Dreamfall**. Ebook also available.

Popovic, Lana **Wicked Like a Wildfire** (HarperCollins/Tegen Books, 978-0-06-243684-9, \$9.99, 400pp, tp, cover by Lisa Perrin) Reprint (Tegen Books 2017) young-adult fantasy/mystery novel, the first in the Hibiscus Daughter duology.

*Pratt, Tim **The Dreaming Stars** (Angry Robot US, 978-0-8576-6767-0, \$8.99, 382pp, pb, cover by Paul Scott Canavan) SF space opera novel, second in the Axiom series begun in **The Wrong Stars**. This is an international edition with US, Canadian, and UK prices. Ebook also available.

*Priest, Cheri & Tara O'Connor **The Agony House** (Scholastic/Levine, 978-0-545-93429-9, \$18.99, 260pp, hc, cover by Tara O'Connor) Young adult haunted house novel mixing a prose story about Denise Farber's new strange old house in New Orleans, and a graphic story in an old comic book she finds. Illustrated by Tara O'Connor. Ebook also available.

+Pullman, Philip **Dæmon Voices: On Stories and Storytelling** (Penguin Random House/Knopf, 978-0-525-52117-4, \$30.00, xix + 455pp, hc, cover by John Lawrence) Collection of 32 essays on writing and storytelling. Edited and with an introduction by Simon Mason. Includes index, plus illustrations (most b&w reproductions of famous art or book illustrations), with eight unpaginated pages in color. First US edition (David Ficking Books 10/17).

*Raasch, Sara **These Rebel Waves** (HarperCollins/Balzer + Bray, 978-0-06-247150-5, \$17.99, 471pp, hc, cover by Jeff Huang) Young-adult fantasy novel, first in a series. The soldier Adeluna is having trouble adjusting to peace, so she teams with a pirate and a heretic prince to investigate a diplomat's disappearance. An international trade paperback edition (-284272-5) was announced but not seen; ebook also available.

*Rafael, Rivqa & Tansy Rayner Roberts, eds. **Mother of Invention** (Twelfth Planet Press, 978-1-922101-47-1, \$18.00, 370pp, tp, cover by Likhain) Original anthology of 21 stories and an essay about gender, science, creators, and AI. Authors include John Chu, Seanan McGuire, Justina Robson, and Nisi Shawl. Funded through Kickstarter. A print-on-demand edition; ebook also available. Twelfth Planet Press (Australia), <www.twelfthplanetpress.com>.

Reed, Kit & Joseph Reed **Deaths of the Poets** (Wesleyan University Press, 978-0-8195-7858-7, \$6.95, 27pp, ph, cover by Joseph Reed) Reprint (self-published 1978) associational chapbook of short humorous poems describing the deaths of 26 poets; this follows the revised 1991 edition. Written by Kit Reed and illustrated by Joseph Reed. Wesleyan University Press, 215 Long Lane, Middletown CT 06459; <www.wesleyan.edu/wespress>. Ebook also available.

Reed, Kit & Joseph Reed **Dog Truths** (Wesleyan University Press, 978-0-8195-7860-0, \$6.95, 20pp, ph, cover by Joseph Reed) Reprint (self-published 1996, not seen) associational humorous chapbook, written by Kit Reed and

illustrated by Joseph Reed, consisting of graphs comparing Scotties to other breeds. This follows a later *hors commerce* edition, date unknown. Wesleyan University Press, 215 Long Lane, Middletown CT 06459; <www.wesleyan.edu/wespress>. Ebook also available.

Reed, Kit & Joseph Reed **Thirty Polite Things to Say** (Wesleyan University Press, 978-0-8195-7859-4, \$6.95, 28pp, ph, cover by Joseph Reed) Reprint (self-published 1988) associational humorous chapbook, written by Kit Reed and illustrated by Joseph Reed. Wesleyan University Press, 215 Long Lane, Middletown CT 06459; <www.wesleyan.edu/wespress>. Ebook also available.

+Reeve, Philip **Night Flights** (Scholastic Press, 978-1-338-28970-1, \$12.99, 185pp, tp, cover by Ian McQue) Young-adult collection of three stories in the world of the Mortal Engines series, featuring Anna Fang; one is a rewrite of 2011 story "Traction City". Illustrated by Ian McQue. This is a "Now a Major Motion Picture" tie-in edition. First US edition (Scholastic UK 7/18); this indicates second printing but was not seen previously.

*Revis, Beth **Give the Dark My Love** (Penguin Random House/Razorbill, 978-1-59514-717-2, \$17.99, 351pp, hc, cover by Jonathan Barkat) Young-adult fantasy novel. Plague drives a young student of medical alchemy to dark magic. Ebook also available.

Roberts, Nora **Island of Glass** (Penguin Random House/Jove, 978-0-515-15592-1, \$8.99, 314pp, pb) Reprint (Berkley 2016) paranormal romance novel, third in the Guardians trilogy.

*Robson, Justina **Salvation's Fire** (Rebellion/Solaris US, 978-1781086087, \$11.99, 421pp, tp, cover by Tomasz Jedruszek) Shared-world fantasy novel, second in the After the War series, part of the Solaris Worlds series. Simultaneous with the Solaris UK edition. Ebook also available. This is an international edition with US and UK prices.

Rogerson, Margaret **An Enchantment of Ravens** (Simon & Schuster/McElderry, 978-1-4814-9759-6, \$10.99, 297pp, tp, cover by Charlie Bowater) Reprint (McElderry 2017) young-adult fantasy novel.

Rosenthal, Barbara & Joseph A.W. (Foreword) **Quintela Wish for Amnesia** (Deadly Chaps Press, 978-1-937739-92-8, \$15.00, 296pp, tp) Reprint/fable/novel with fantastic/futuristic elements, following six characters from 1968-1985. Multiple previous editions exist, through some 17 "proto-editions" from 1990-2016, with a 3/17 "first edition" and this apparent "definitive" 2018 edition. This includes photos and collages by the author. Introduction by Joseph A.W. Quintela.

*Rossner, Rena **The Sisters of the Winter Wood** (Orbit US/Redhook, 978-0-316-48325-4, \$27.00, 446pp, hc, cover by Rebecca Yanovskaya) Historical fantasy novel, inspired by Christina Rossetti's "Goblin Market" and folklore. Jewish sisters living in a forest village on the border of Ukraine and Moldova discover an old family secret. A first novel. Ebook also available. Simultaneous with the UK (Orbit) edition.

Russell, Romina **Thirteen Rising** (Penguin Random House/Razorbill, 978-0-448-49356-5, \$10.99, 329pp, tp) Reprint (Razorbill 2017) young-adult science fantasy novel, fourth and final in the Zodiac series. This includes an unpaginated, previously unpublished epilogue.

*Saintcrow, Lilith **The Collected Adventures of Bannon & Clare** (Orbit US,

978-0-316-41945-1, \$19.99, 1242pp, tp) Omnibus of four steampunk/gaslamp fantasy novels: **The Iron Wyrms Affair** (2012), **The Red Plague Affair** (2013), **The Ripper Affair** (2014), and **The Damnation Affair** (2012).

*Salvatore, R.A. **Timeless** (Harper Voyager US, 978-0-06-268859-0, \$27.99, 380pp, hc, cover by Aleksí Briclot) Gaming tie-in novel in the Drizzt series, the first in a new trilogy. Copyrighted by Wizards of the Coast. Ebook also available.

*Sanderson, Brandon **Legion: The Many Lives of Stephen Leeds** (Tor, 978-1-250-29779-2, \$27.99, 352pp, hc, cover by Miranda Meeks) Collection/omnibus of three novellas in the Legion series about Stephen Leeds, a genius with multiple personalities: **Legion** (2012), **Legion: Skin Deep** (2014), and original novella **Lies of the Beholder**. Simultaneous with the UK (Gollancz) edition. Ebook also available.

*Sands, Lynsay **Vampires Like It Hot** (HarperCollins/Avon, 978-0-06-285513-8, \$7.99, 372pp, pb) Vampire romance novel, 26th in the Argeneau Vampires series (29th if you count the related Rogue Hunter series). A hardcover edition (-285516-9, \$26.99) was announced but not seen; ebook also available. Simultaneous with the UK (Gollancz) edition.

+Scarrow, Alex **Plague Land: Reborn** (Sourcebooks Fire, 978-1-4926-6023-1, \$10.99, 407pp, tp) Young-adult horror novel of a seemingly intelligent plague; the second book in the Plague Land/Remade series. First US edition (Macmillan 2017 as **Reborn**). Ebook also available.

*Schaeffer, Rebecca **Not Even Bones** (Houghton Mifflin Harcourt, 978-1-328-86354-6, \$17.99, 355pp, hc, cover by Will Staehle) Young-adult dark fantasy/horror novel, the first in a trilogy. Nita's mother murders supernatural beings and sells their body parts on the Internet. A first novel. Ebook also available.

*Schneider, Robyn **Invisible Ghosts** (HarperCollins/Tegen Books, 978-0-06-256808-3, \$17.99, 308pp, hc, cover by David Curtis) Young-adult fantasy novel. Rose's best friend is her dead brother's ghost, which is messing up her budding relationship with Jamie, who has a secret of his own. Ebook also available. A simultaneous export edition (978-0-06-284245-9) was announced but not seen.

*Schoen, Lawrence M. **The Moons of Barsk** (Tor, 978-0-7653-9463-7, \$26.99, 431pp, hc, cover by Vico Ngai) SF novel, sequel to **Barsk**, involving uplifted animals in a universe where no humans remain. Ebook also available.

*Schwab, V.E. **Vengeful** (Tor, 978-0-7653-8752-3, \$25.99, 478pp, hc) Superhero fantasy novel, second in the Villains series after **Vicious**. The author also writes YA fiction as Victoria Schwab. Simultaneous with the Titan UK edition. Ebook also available.

*Schwartz, Stephan A. **Awakening** (Greenwood Press, 978-0-9768536-4-0, \$14.95, 244pp, tp) SF novel of aliens and revelations about human consciousness. An analyst working for a US Senate committee becomes convinced an alien really was being held by the government. A first novel. This is dated 2017 but not seen until now. A print-on-demand edition; ebook also available. Greenwood Press, PO Box 905, Langley WA 98260; <www.greenwoodpress.net>.

*Shea, Hunter **Creature** (Flame Tree Press US, 978-1-78758-021-3, \$14.95, 278pp, tp) Horror novel. A woman with autoimmune diseases and her husband plan a restorative summer in a Maine

cottage, only there's something in the woods. Simultaneous with the Flame Tree UK edition; a hardcover edition (-023-7, \$24.95) was announced but not seen, and apparently has the same ISBN as the UK edition. Ebook also available. Flame Tree Press, <flametreepress.com>.

Shelley, Mary **Frankenstein** (Penguin Random House/Signet Classics, 978-0-451-53224-4, \$5.95, 258pp, pb) Reissue (Lackington 1818) classic horror novel. The text follows the revised 1831 third edition (Colburn and Bentley), with the author's introduction, plus the 2013 introduction by Douglas Clegg and a 1965 afterword by Harold Bloom; 13th printing.

Shepherd, Megan **The Gauntlet** (HarperCollins/Balzer + Bray, 978-0-06-224313-3, \$9.99, 391pp, tp, cover by Sebastien Hue) Reprint (Balzer + Bray 2017) young-adult SF novel, third and final in the Cage series.

Sherman, Delia **The Evil Wizard Smallbone** (Candlewick Press, 978-1-5362-0365-3, \$8.99, 406pp, tp, cover by James Weinberg) Reprint (Candlewick Press 2016) middle-grade fantasy novel.

+Sjón **CoDex 1962** (Macmillan/Farrar, Straus, Giroux/MCD, 978-0-374-12563-9, \$30.00, 517pp, hc) Omnibus of three novels involving a baby made of clay, going from post-WWII to the near future. Translated by Victoria Cribb from the Icelandic of the same title (JPV 2016); the first two novels were originally published as **Augu thin sáu mig-ástarsaga** (Mál og menning 1994) and **Med titrandi Tár-glæpasaga** (Mál og Menning 2001), with the third, **Eg er sofandi hurd-vísindaskáldsaga**, originally published in the omnibus. Ebook also available. First US edition (Sceptre 7/18).

*Smith, Andrew **Rabbit & Robot** (Simon & Schuster, 978-1-5344-2220-9, \$18.99, 436pp, hc, cover by Mike Perry) Young-adult SF novel. Teen boys are trapped alone on a lunar cruise ship full of insane robots when wars destroy Earth. Ebook also available.

Smith, Cynthia Leitich **Feral Pride** (Candlewick Press, 978-1-5362-0367-7, \$7.99, 290pp, tp) Reprint (Candlewick Press 2015) young-adult paranormal romance novel, third in the Feral trilogy, a spin-off from the Tantalize quartet.

*Smith, Eric, ed. **The Girl and the Grove** (North Star Editions/Flux, 978-1-63583-018-7, \$11.99, 362pp, tp) Young-adult fantasy novel. Former foster kid Leila devotes herself to environmental advocacy, but something in a local park calls to her. Ebook also available. North Star Editions, 2297 Waters Drive, Mendota Heights MH 55120; <www.fluxnow.com>.

*Snodgrass, Melinda **The Hidden World** (Titan US, 978-1783295869, \$14.95, 425pp, tp, cover by Alex Ronald) Military SF novel, the third book in the Imperials series. This is an international edition with US, Canadian, and UK prices. Ebook also available.

*Sosnowski, David **Happy Doomsday** (Amazon/47North, 978-1503901308, \$24.95, 429pp, hc) Post-apocalyptic SF novel. Three teen misfits struggle to survive alone after the mysterious mass death of most of the world. A trade paperback edition (978-1593901292, \$14.95) was announced but not seen; ebook also available.

*Spear, Terry **A Billionaire Wolf for Christmas** (Sourcebooks Casablanca, 978-1-4926-5584-8, \$7.99, 394pp, pb) Werewolf romance novel, second in the Billionaire Wolf series. Wolf shifter Dr. Aidan Denali seeks a cure for werewolves' sudden decline in lifespan. Ebook also available.

Spencer, Wen **Tinker** (Baen, 978-1-4814-8347-6, \$16.00, 343pp, tp, cover by Don Maitz) Reprint (Baen 2003) fantasy novel, the first in the Elfhome series.

*Stableford, Brian, ed. **Journey to the Isles of Atlantis** (Black Coat Press, 978-1-61227-794-3, \$30.95, 414pp, tp, cover by Jean-Felix Lyon) Anthology of seven French "*roman scientifique*" SF stories. Translated/adapted with notes and introduction by Brian Stableford. This is a print-on-demand edition. Hollywood Comics.com, PO Box 17270, Encino CA 91416; <www.blackcoatpress.com>.

+Stålenhag, Simon **The Electric State** (Simon & Schuster/Atria/Skybound Books, 978-1-5011-8141-2, \$35.00, 141pp, hc, cover by Simon Stålenhag) Illustrated novel/art book about a teenaged girl and her robot on a roadtrip across an apocalyptic 1990s US. Originally self-published through Kickstarter, apparently both in English and in Swedish as **Passagen** (Fria Ligan/Free League Sweden 12/17). A paper-over-boards edition. This first US edition is simultaneous with the Simon & Schuster UK edition (978-1-4711-7608-1). Ebook also available.

+Steven, Kenneth **2020** (Skyhorse/Arcade, 978-1-62872-881-1, \$22.99, 142pp, hc, cover by Brian Peterson) Near-future SF novella, told through a series of interviews, of a terrorist attack in Britain and the resulting radical white nationalist backlash. First US edition (Saraband 2017). Ebook also available.

*Stewart, Glynn **Exile** (Faolan's Pen, 978-1-988035-30-7, \$13.99, 331pp, tp, cover by Tom Edwards) SF space opera novel. Vice Admiral Isaac Gallan, exiled heir to the dictator of the Confederacy of Humanity, seeks a new home for his forces on the other end of the galaxy. A print-on-demand edition; ebook also available. Faolan's Pen Publishing, <faolanspen.com>.

Stiefvater, Maggie **All the Crooked Saints** (Scholastic, 978-0-545-93081-9, \$10.99, 311pp, tp, cover by Eoin Ryan) Reprint (Scholastic Press 2017) young-adult fantasy novel.

*Stine, R.L. **Return to Fear Street: The Wrong Girl** (HarperTeen, 978-0-06-269427-0, \$9.99, 328pp, tp, cover by Justin Erickson) Associational non-supernatural young-adult horror novel, the second in the Return to Fear Street series. A humiliated girl's classmates start turning up dead. Ebook also available.

Stokes, Paula **Ferocious** (Tor Teen, 978-0-7653-8097-5, \$9.99, 349pp, tp, cover by Craig White) Reprint (Tor 2017) young-adult near-future SF mystery/thriller, sequel to **Vicarious**.

*Straw, Buff **Petroleum Star** (self-published, 978-1718135116, \$19.95, 603pp, tp, cover by beboy) SF novel. An avid reader of SF mysteriously finds himself turned to living petroleum on a giant planet made of crude oil, inhabited by petroleum people. A print-on-demand edition; ebook also available.

+Sullivan, Tricia **Occupy Me** (Titan US, 978-1-785657986, \$14.95, 357pp, tp) SF Novel. Pearl, who has wings that exist in another dimension, pursues a killer with a briefcase that changes the nature of reality. First US edition (Gollancz 11/16).

*Susman, Tim **The Tower and the Fox** (Argyll Productions, 978-1-61450-385-9, \$17.95, 261pp, tp, cover by Laura Garabedian) Fantasy novel, the first book in the Calatians series. Kip, a fox-Calatian, one of the magically created animal-people, jumps at a chance to learn sorcery, something normally forbidden to his people. Ebook also available. This is dated 2017, but not seen until now.

Sweren-Becker, Daniel **The Equals** (Macmillan/Square Fish, 978-1-250-18081-0, \$10.99, 285pp, tp) Reprint (Imprint 2017) young-adult SF novel, sequel to **The Ones**.

*Tallerman, David **The Bad Neighbor** (Flame Tree Press US, 978-1-78758-021-3, \$14.95, 279pp, tp) Horror novel. A monster in the woods disrupts a couple's summer at a Maine cottage. Simultaneous with the Flame Tree UK edition; a hardcover edition (-023-7, \$24.95), announced but not seen, appears to be the same as the UK edition. Flame Tree Press, <flametreepress.com>.

*Tan, Shaun **Tales from the Inner City** (Scholastic/Levine, 978-1-33829840-6, \$24.99, 221pp, hc, cover by Shaun Tan) Young-adult original collection/art book, with 23 strange/surreal stories and two poems about urban animal life, each with at least one full-page color illustration by the author. Five appeared previously; another two appeared previously in German. Simultaneous with the Allen & Unwin (Australia), Walker Studio (UK), and Tundra (Canada) editions.

*Tanaka, Yoshiki **Legend of the Galactic Heroes, Volume 7: Tempest** (Viz/Haikasoru, 978-1-4215-8529-1, \$15.99, 254pp, tp, cover by Yukinobu Hoshino) SF space opera novel, the seventh in a series about a war between the Galactic Empire and the Free Planets Alliance. Translated from the Japanese **Ginga Eiyu Densetsu Vol. 7** (Tokuma Shoten 1986) by Daniel Huddleston & Tyrann Grillo. This is an international edition with US, Canadian, and UK prices. Ebook also available.

Tanner, Lian **Battlesong** (Macmillan/Square Fish, 978-1-250-15871-0, \$7.99, 293pp, tp, cover by Rodrigo Adolfo) Reprint (Allen & Unwin 2016 as **Fletcher's Song**) middle-grade SF novel, the third book in the Icebreaker (or Hidden) trilogy.

Taylor, Janet B. **Sparks of Light** (Houghton Mifflin Harcourt, 978-1-328-91526-9, \$9.99, 435pp, tp) Reprint (Houghton Mifflin Harcourt 2017) young-adult SF time travel novel, sequel to **Into the Dim**.

*Teitelbaum, Sheldon & Emanuel Lottem, eds. **Zion's Fiction: A Treasury of Israeli Speculative Literature** (Mandel Vilar Press, 978-1-942134-52-7, \$24.95, 311pp, tp) Anthology of 16 stories originally published since the mid-1980s in English, Hebrew, and Russian. Authors include Gail Hareven, Nava Semel, and Lavie Tidhar. The editors discuss the history of Israeli SF in their introduction. Foreword by Robert Silverberg; afterword by Aharon Hauptman. Illustrated by Avi Katz. A French-flap edition. Ebook also available. Mandel Vilar Press, 19 Oxford Court, Simsbury CT 06070; <mvpress.org>.

*Thibeaux, Caroline J. **The Dragon-glass Bowl: The Dreamwalker's Path** (Rare Bird Books, 978-0-997440720, \$20.00, 374pp, tp) Fantasy novel. Ebook also available. Rare Bird, 453 South Spring St. Suite 302, Los Angeles CA 90013; <www.rarebirdbooks.com>.

Thompson, Tade **Rosewater** (Orbit US, 978-0-316-44905-2, \$15.99, 390pp, tp) Reprint (Apex Publications 2016) SF mystery novel set in Nigeria, the first book in the Wormwood trilogy. An Orbit ebook edition was announced for 12/17 but not seen.

*Tieryas, Peter **Mecha Samurai Empire** (Ace, 978-0-451-49099-5, \$16.00, 441pp, tp, cover by John Liberto) Alternate-history SF novel set in a world where Japan won WWII, a sequel to **United States of Japan** (published by Angry Robot). The author also writes as Peter Tieryas Liu. Ebook also available.

*Ting, Mary **ISAN** (Vesuvian Books, 978-1-944109-56-1, \$17.99, 317pp, tp) Young-adult postapocalyptic dystopian SF novel. Juvenile delinquent Ava agrees to join a program controlled by the International Sensory Assassin Network, but a rebel says her past is a lie. Ebook also available. Vesuvian Books, <www.vesuvianbooks.com>.

*Ting, Mary **Jaclyn and the Beanstalk** (Vesuvian Books, 978-1-944109-74-5, \$14.95, 253pp, tp, cover by Sam Shearon) Young-adult Christian fantasy novel based on the tale of "Jack and the Beanstalk". Jaclyn, armed with a sword and three magic beans, sets out to save her father. Ebook also available. Vesuvian Books, <www.vesuvianbooks.com>.

*Turtledove, Harry **Through Darkest Europe** (Tor, 978-0-7653-7998-6, \$25.99, 317pp, hc) Alternate history SF novel. Investigators from the wealthy liberal nations of the Middle East go to backwards fundamentalist Europe to seek to stop a plot by Christian terrorists calling for a new crusade. Ebook also available.

*Turton, Stuart **The 7 1/2 Deaths of Evelyn Hardcastle** (Sourcebooks Landmark, 978-1-4926-5796-5, \$25.99, 430pp, hc) SF mystery novel. Aidan, a guest at a country house, has to solve a murder or relive the day over and over again, each time in the body of a different guest. A first novel. First US edition (Bloomsbury/Raven 2/18 as **The 7 Deaths of Evelyn Hardcastle**). Ebook also available.

*Valente, Catherynne M. **The Future Is Blue** (Subterranean Press, 978-1-59606-874-2, \$40.00, 369pp, hc, cover by Galen Dara) Collection of 13 stories, three in print for the first time, one apparently original. A signed, limited edition of 1,250; ebook also available. Subterranean Press, PO Box 190106, Burton MI 48519; <subterraneanpress.com>.

*van Eekhout, Greg **Voyage of the Dogs** (Harper, 978-0-06-268600-8, \$16.99, 205pp, hc, cover by Mark Frederickson) Middle-grade SF novel about four dogs stranded in space when their colony ship is damaged and the human crew disappears. Ebook also available.

*Waggoner, Tim **The Mouth of the Dark** (Flame Tree Press US, 978-1-78758-011-4, \$14.95, 232pp, tp) Horror/dark fantasy novel about a woman searching for her missing daughter in a dangerous realm outside our reality. Simultaneous with the Flame Tree UK edition; a hardcover edition (-013-8, \$24.95), announced but not seen, apparently has the same ISBN as the UK edition. Flame Tree Press, <flametreepress.com>.

Wallach, Tommy **Strange Fire** (Simon & Schuster, 978-1-4814-6839-8, \$12.99, 386pp, tp) Reprint (Simon & Schuster 2017) young-adult dystopian SF novel, the first in The Anchor & Sophia series.

*Watson, Angus **The Land You Never Leave** (Orbit US, 978-0-316-31739-9, \$16.99, 476pp, tp, cover by Larry Rostant) Fantasy novel, second in the West of the West series about refugees struggling to cross a continent full of monsters to fulfill a prophecy. Simultaneous with the Orbit UK edition. Ebook also available.

*Westerfeld, Scott **Impostors** (Scholastic Press, 978-1-338-15151-0, \$18.99, 405pp, hc, cover by Christopher Stengel) Young-adult SF novel, the first in the Impostor series set a generation later in the world of the Ugles series. Frey has been trained as her twin's secret body double and protector. ►►

◀ Books Received

Ebook also available. Simultaneous with the Scholastic UK edition.

*White, Kiersten **The Dark Descent of Elizabeth Frankenstein** (Penguin Random House/Delacorte, 978-0-525-57794-2, \$18.99, 290pp, hc, cover by Christine Blackburne) Young-adult horror novel reimagining Mary Shelley's *Frankenstein* as seen by Victor Frankenstein's adopted sister. Ebook also available. Copyrighted by Kiersten Brazier.

*White, Steve **Her Majesty's American** (Baen, 978-1-4814-8342-1, \$16.00, 218pp, tp, cover by Dominic Harman) SF novel set in an alternate future where the American revolution failed; the British empire has since expanded to the stars, but sparks of revolution remain. Ebook also available.

*Willett, Edward **Worldshaper** (DAW, 978-0-7564-1346-0, \$16.00, 356pp, tp, cover by Juliana Kolesova) Fantasy novel, the first in the *Worldshapers* series. Shawna Keys learns the world is something she Shaped herself, made to be perfect, but now it and others are threatened by an Adversary. Ebook also available.

*Williams, Walter Jon **The Accidental War** (Harper Voyager US, 978-0-06-246702-7, \$16.99, 475pp, tp) SF novel, the first in a trilogy in the *Praxis/Dread Empire* universe. Ebook also available.

*Willis, Connie **Terra Incognita** (Penguin Random House/Del Rey, 978-1-524-79686-0, \$17.00, 323pp, tp) Collection of three novellas, two originally published as separate books: **Uncharted Territory** (1994)

and **Remake** (1994), plus "D.A." Ebook also available.

*Windwalker, Cassondra **Bury the Lead** (Black Spot Books, 978-0-9997423-6-5, \$13.99, 187pp, tp) Darkly humorous thriller/horror novel. The editor of a weekly newspaper becomes obsessed with finding, or inventing, connections between seemingly unrelated events, and using them to manipulate his readers. A print-on-demand edition; ebook also available. Black Spot Books, <www.blackspot-books.com>.

*Womersley, Chris **City of Crows** (Europa Editions, 978-1-60945-470-8, \$17.00, 344pp, tp, cover by Emanuele Ragnisco) Gothic historical fantasy novel of 17th-century France, and a country woman looking for her son in Paris with a charlatan's help. A French flap edition. Ebook also available.

Wong, David **What the Hell Did I Just Read** (St. Martin's Griffin, 978-1-250-13531-5, \$17.99, 375pp, tp) Reprint (Dunne 2017) darkly humorous horror novel, third in the series begun in **John Dies at the End**. Wong is a pen name for Jason Pargin.

*Woodward, Beth **Embracing the Demon** (Rare Bird/California Coldblood Books, 978-1945572845, \$16.95, 256pp, tp) Urban fantasy novel, the second in the Dale Highland series about a half demon. Ebook also available. California Coldblood Books, 453 South Spring Street, Suite 302, Los Angeles CA 90013; <californiacoldblood.com>.

Woolston, Blythe **MARTians** (Candlewick Press, 978-1-5362-0056-0, \$7.99, 216pp, tp) Reprint (Candlewick Press 2015) young-adult near-future SF novel.

*Woosley, Sherri Cook **Walking Through Fire** (Skyhorse/Talos Press, 978-1-945863-33-2, \$15.99, 391pp, tp, cover by Jeff Chapman) Dystopian fantasy novel, the first in the *Misbegotten* series. Ancient gods return in a divine war, and a woman is forced to join the battle by strange changes in her sick son. A first novel. Ebook also available.

*Wyatt, James **The Art of Magic: The Gathering: Dominaria** (Viz Media/Perfect Square, 978-1421590509, \$39.99, 240pp, hc, cover by Tyler Jacobson) Gaming tie-in/art book with fantasy illustrations from the collectible card game, along with descriptions and history of the world and its characters. Artists include Brom, Christine Choi, Donato Giancola, and Mark Zug. Foreword by Mark Rosewater.

*Yaszek, Lisa, ed. **The Future Is Female! 25 Classic Science Fiction Stories by Women, from Pulp Pioneers to Ursula K. Le Guin** (Library of America, 978-1-59-853580-8, \$27.95, xxi + 530pp, hc) Anthology of 25 SF stories by women, originally published between 1928-1969, all but one taken from their original magazine publication. Yaszek's introduction looks at the history of female writers in SF. Authors include Zenna Henderson, Judith Merril, C.L. Moore, James Tiptree, Jr., and Kate Wilhelm. Includes notes, including a section of biographical notes on the authors. Ebook also available.

Zivkovic, Zoran **The Book** (Cadmus Press, 978-4-908793-07-3, \$, 272pp, tp, cover by Youchan Ito) Fantasy novel narrated by a book. Originally published in Serbia by Stubovi culture in 1999 as *Knjiga*; an English-language edition was published by

Polaris in 2003, translated from the Serbian by Aleksandar B. Ndeljkovic with editing by Tamar Yellin; this is copyrighted 2018 and credits only Yellin as translator. Cadmus Press, <Cadmusmedia.org>

*Zivkovic, Zoran **First Contact and Time Travel** (Springer, 978-3-319-90550-1, \$27.99, 148pp, tp) Collection of four essays on science fiction, plus four stories (including the mosaic novella *Time Gifts*), with an introduction and comments by the author. Part of Springer's Science and Fiction series. A print-on-demand edition; ebook also available. ■

September 2018	Year to Date	SF Novels	190
Fantasy Novels	42	Fantasy Novels	258
Horror Novels	13	Horror Novels	71
Paranormal Romance	19	Paranormal Romance	61
Anthologies	10	Anthologies	59
Collections	17	Collections	101
Reference	0	Reference	7
History/Criticism	5	History/Criticism	36
Media Related	9	Media Related	52
Young Adult	50	Young Adult	277
SF	10	SF	63
Fantasy	26	Fantasy	164
Horror	13	Horror	32
Paranormal Romance	0	Paranormal Romance	12
Other	1	Other	6
Omnibus	1	Omnibus	31
Art/Humor	6	Art/Humor	35
Miscellaneous	12	Miscellaneous	82
Total New:	205	Total New:	1,253
Reprints & Reissues:	92	Reprints & Reissues:	618
Total:	297	Total:	1,871

Short Fiction: Rich Horton

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from her body in her sleep (they are usually recoverable), and about her mentor, an older professor who is getting younger. William Alexander's "The House on the Moon" is about a girl on a field trip on the Moon, visiting a rich man's crazy folly of a Castle, who stumbles on a strange treasure and is nearly killed by the man's obsessions. Entertaining and oddly moving. The best story, though, is "A House by the Sea" by P.H. Lee, which imagines the successive surviving children of that basement in Omelas living in the title house. It's beautifully written, and morally sharp. Le Guin's original has been subject to multiple reimaginings, some quite effective, and this is one of the best of those.

Speculative Japan 4 is an anthology of SF and fantasy (and horror) from Japan – some recent, some from decades ago. Most of the stories are of a distinctly different flavor and focus than most recent anglophone SF, and different from, for example, the Chinese SF that we have seen a great deal of recently. Perhaps it's not a surprise, then, that the story I liked best, "A Fish in Chryse" by Azuma Hiroki, is the most traditionally plotted, and traditionally described, SF story in the book. In the 25th century, Akito, an 11-year-old Martian colonist, impulsively runs from his tour group with Marisa, a 16-year-old tour guide, for a while. He becomes obsessed with her and they keep in contact in an unusual way for years, writing physical letters, and meeting occasionally and becoming closer. But there is something strange about Marisa, and over time we learn that there is a time of crisis coming to the solar system, engendered by the discovery of alien tech which will lead to instantaneous travel between worlds. Akito is in love with Marisa, and perhaps she with him, but

she has a different destiny in mind. The plot structure is familiar, and so is the somewhat melodramatic resolution, but it's an entertaining and, in its way, refreshing story.

Shades Within Us is an anthology devoted to "Tales of Migrations and Fractured Borders" and, almost predictably, the better stories are those less rigorously meeting the anthology's theme. For example, Tonya Liburd's "Superfreak" does concern a young woman moving from Trinidad to Toronto, in order to escape her abusive uncle. Alas, the uncle in Toronto is no better – and the story is a powerful look at the protagonist taking control of her life and her body. The fantastical element is minimal (most people have Gifts, and the uncles involved unfortunately use theirs in terrible ways), but not really necessary to the story. By contrast, Alvaro Zinos-Amaro's "Shades of Void" is all about the science fictional element – and still all about the personal side, as a man tells the story of his lover, whom he helped achieve his goal of using AI-amplification to explore stellar structures – at the cost of his health. Perhaps the best story is Amanda Sun's "The Travellers", in which the title characters travel from the future back to the time of the story (our near future), for obscure reasons. Cheng processes incoming Travelers to Taiwan, and from one of his cases he learns the truth about the future these people are escaping – and the truth about the prospects of altering that future. The story effectively marries sad personal details with the depressing future prospects, and yet suggests a sort of limited optimism as a life strategy.

Paul Di Filippo has a new collection out, **Infinite Fantastika**, which includes a dozen stories, most fairly new, most from somewhat out-of-the-way places. Di Filippo is always entertaining; his imagination has a distinct gonzo twist, and the book is

well worth it. The one new story, "Devils at Play", is perhaps not the best here, but it's fine work, about a group of people who have been enhanced, both physically and mentally, to be addicted to excitement, and so they are pushed to riskier and riskier activities. The narrator, against his better judgment, allows a reporter of sorts, or maybe a sort of future blogger or vlogger, to record his posse for a few days – but inevitably she falls for him, not knowing of his past love and how he lost her.

One more story this month is of interest to SF readers, especially those connected to fandom, though it's not SF. "Unity Con" is the latest of Kristine Kathryn Rusch's stories for *Alfred Hitchcock's Mystery Magazine* about Spade, a Microsoft millionaire and a Secret Master of Fandom who helps conventions with financial issues, and Paladin, a young woman who investigates knottier problems, sometimes with Spade's help. This time Paladin is at Unity Con, a convention intended to promote unity between the factions of fandom that were so noticeably divided by the Sad Puppy fiasco. There's a dead body – of a fan and writer apparently modeled to an extent on Vox Day, and it looks like murder. Spade wants nothing to do with this mess, but is inveigled into helping, especially when it appears something funny has happened with the con's finances. The story itself is pretty minor, the solution to the crimes a bit trivial and a bit implausible, but Rusch's real goal here is to promote her vision of a way forward for fandom.

Recommended Stories:

- "Suicide Watch", Susan Emshwiller (*F&SF* 9-10/18)
- "A Fish in Chryse", Azuma Hiroki (*Speculative Japan 4*)
- "A House by the Sea", P.H. Lee (*Uncanny* 9-10/18)

“A Portrait of Salai”, Hannu Rajaniemi
(**Infinity’s End**)
“Foxy and Tiggs”, Justina Robson
(**Infinity’s End**)
“Intervention”, Kelly Robson (**Infinity’s End**)
“The Travellers”, Amanda Sun

(**Shades Within Us**)
“The Memorybox Vultures”, Brian Trent
(*F&SF* 9-10/18)
“Kindred”, Peter Watts (**Infinity’s End**)

—Rich Horton

Semiprofessional magazines, fiction fanzines, original collections, and original anthologies, plus new stories in outside sources should be sent to Rich Horton, 653 Yeddo Ave., Webster Groves MO 63119, <rrhorton@prodigy.net>, for review. ■

Short Fiction: Karen Burnham

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lenguas’ communication involves a strong olfactory component, and parts of the story consist of triads of scent/taste descriptions, what Carmela is trying to communicate, and what kind of baby talk might come across to the lenguas. While trying to keep all customers satisfied, Carmela is also wheeling and dealing behind the scenes to gather the necessary ingredients to make tamales. In the end we find out how her most loyal alien customer translates that meal. Stories in which beings with massively different language systems learn to relate are some of my favorites in SF, and this one is very well done, piecing together a story using several different modes of storytelling.

This may not have been intentional, but all three original stories in *Strange Horizon’s* October issue feature underworlds of various kinds. “**The Palace of the Silver Dragon**” by Y.M. Pang is a novelette that develops in fascinating ways. A young woman jumps into the waters to go down to the titular palace and live with the Silver Dragon. While this begins as something of a fairy tale when she becomes his lover, it turns into something much darker, both as she learns about the lives of those who made up the palace, but also as the dragon learns about her nature. While the story could possibly be shorter, it wound up in a place I never expected. Another dark oceanic novelette is “**De Mother Jumpers**” by Celeste Rita Baker. The story starts out describing an almost utopian underwater society made up of the descendants of those who jumped from slave ships and magically survived. They make their homes and lives mostly under the sea, although they are amphibious. Told in a distinctive dialect that takes a little getting used to, the narrator is a woman looking to make a new kind of life for herself and her lover and friends, when tragedy strikes. The way the community responds to the disaster is anything but peaceful or benign, and the trigger warnings for this story will be lengthy. Violence is also prominent in Isabel Yap’s “**Asphalt, River, Mother, Child**”. Three young victims of violence wrought during Duterte’s War on Drugs in the Philippines find themselves in Mebuyen’s part of the afterlife. She notices that they are not moving on as she would expect. She invades the dreams of a once-idealistic policeman who is horrified by what he’s become part of. This is a hopeful and healing story about the power of resistance in the face of almost overwhelming odds, and like all of the stories this month, quite intense to read.

Tor.com and *Giganotosaurus* happened to publish two pieces in September that use the same basic format to tell two completely different stories. “**The Day Beth Leather Shot the Moon, As Told by Rosemary Bonebreak**” by Sarah McGill and “**Nine Last Days on Planet Earth**” by Daryl Gregory both use the technique of vignettes, spaced out over years, firmly grounded in a specific time, to describe a life and a world. In McGill’s story, set in a Weird West 1880s and ’90s, Beth Leather is an itinerant librarian who travels all over with books to loan and tall tales to tell. Rose is the girl who has a mad crush on her. Rose lives out on the salt flats in a town that’s used to annual floods and annual visits from the adventurous librarian. Rose grows from a young girl to a woman, a surgeon in her own right, around the same time that Beth’s funding gets yanked. Can

you shoot the Moon? And what do you get if you do? I’ve had an affection for Weird Westerns ever since Tim Pratt’s **The Strange Adventures of Rangergirl** (2005), and this one uses tall tales to great effect.

Daryl Gregory’s story starts in 1975 and every vignette jumps a greater span of time. At the beginning, LT is a young boy when a meteor swarm dumps millions of alien seed pods all over the Earth. As the world is changed by all the different alien plants that start taking over different ecological niches, the ultimate in invasive species, LT grows up. He deals with his mother and her succession of boyfriends and husbands, his religious father, realizing that he’s gay and falling in love, adopting a daughter and then a son with his partner, and getting a job with the USDA dealing specifically with the alien invasives. It’s a life, but a life and a world shaped by incredible circumstances. With Gregory’s writing I enjoy the character work and the worldbuilding in equal measure, always complementary of each other.

Slate’s *Future Tense* short story for August, “**When We Were Patched**” by Deji Bryce Olukotun, finishes their series looking at the future of sport. The narrator is a particularly officious AI, and never has a character had more rationale for having a stuffy tone: this AI is an augmented refereeing assistant for a particularly awesome kind of extreme tennis. Called FogoTennis, the game starts almost normally, although on an asymmetric court with various obstacles. However, as the game progresses the temperature in the court drops from 275 degrees Kelvin to 175 degrees Kelvin. The ball behaves much differently as it gets colder, requiring entirely different skill sets. The AI is an advanced descendant of the Hawkeye system that assists high-level tennis referees call balls in or out, and it does not get along with its human referee partner during this particular high-stakes match. This is a story with a great character POV and a fantastically imaginative premise.

My favorite stories in October’s *Lightspeed* are fantasy. “**Ten Deals with The Indigo Snake**” by Mel Kessel features a world in which supernatural snakes are a common sight. They tempt you with deals, as the first snake tempted Eve. Although they are warned away from the snakes with PSAs at school, a woman makes her first deal with her snake, Drymarchon, in high school. The consequences of that first deal magnify with all subsequent ones, leading to a life of ruin. Following the narrative pattern of substance abuse or other addictions, this is a nice fantastic twist on that genre, highlighting the main character’s psychology and struggles. Cameron Van Sant’s story “**Super-Luminous Spiral**” also features supernatural temptation as a fantastic entity (“[h]is blue and green skin is speckled in spiral of twinkling lights”) joins the narrator’s creative writing college class. Told in second person, sleeping with “galaxy boy” elicits a spurt of creative genius, but watching the muse move on to other lovers leaves you wrecked and obsessively writing broken relationship stories. Ultimately, the public health authorities become involved as dozens of young writers land in the hospital, unable to stop writing. This is a super queer tale of sex, art, and obsession.

The August issue of *Apex Magazine* is a special zodiac-themed double issue, guest edited by Sheree Renée Thomas. Thomas allows for the broadest possible thematic interpretations, as shown in **Eden Royce’s** lead story “**For Southern Girls When**

the Zodiac Ain’t Near Enough”. A woman goes to a psychic to learn about her future, but the cards the reader lays out are far from the traditional tarot deck, featuring instead Rice, Cast Iron, June Bug, Okra, etc. The descriptions of the cards and the echoes with the woman’s life are beautifully drawn. I particularly enjoyed the stories that leaned toward the science fictional end of the spectrum. “**Jewel of the Vashwa**” by Jordan Kurella features an alien society with divides between male/female genders but also between chitinous (hard) and soft-bodied people. As people pass between the largely segregated male and female societies to mate or go to war, we get one chitinous woman’s view of the same event, where both her lovers were killed, three times with three different slants, each followed by a backstory that explains another part of the context. It’s a nicely done structure for the story. The last story of the issue is “**The Barnum Effect**” by Celia Neri, in which a simple AI written solely for the purpose of automatically generating newspaper horoscopes appears to have drastically outstripped its programming... or at least so its creator believes, especially after her horoscope helps her escape a train bombing. The titular “effect” is that by which people read too much meaning into random events, and her colleagues try to argue that she’s misinterpreting everything. While the author may have a thumb on the scales here, it’s an interesting aspect of judging AI to consider. Finally let me commend to you a series of poems by **Mary Soon Lee** in the issue that honor selected planets, and an essay by **Kiini Ibura Salaam** about her experiences with racialized sexism in the Dominican Republic as a student. A reprinted piece, but well worth reading.

The August issue of *Future Fire* features stories both epic and intimate. One that struck me as particularly charming is “**Floaters**” by Joe Baumann. Eschewing plot, it simply shows us how a gay merman, Fontaine, might make a life for himself serving drinks to college students and tourists floating down a river in Missouri. For those with a taste for the politics of kingdoms, there is “**Requiem for Kingkillers and Queenmakers**” by Andrea Tang, in which a woman who helped overthrow a tyrant must now help overthrow the replacement king that she handpicked. The relationship between her and her friend, the former tyrant’s daughter and current king’s wife, is fascinating. If the coup is implausibly clean, I appreciated the elegance of the plot and the denouement.

Recommended Stories:

“Dandelion”, Elly Bangs (*Clarkesworld* 9/18)
“Nine Last Days on Planet Earth”, Daryl Gregory
(*Tor.com* 9/19/18)
“The Bodice, The Hem, The Woman, Death”,
Karen Osborne (*BCS* 10/25/18)
“A Study in Oils”, Kelly Robson
(*Clarkesworld* 9/18)
“Tamales in Space, and Other Phrases for the
Beginning Speaker”, Gabriela Santiago
(*Strange Horizons* 9/18)
“The Tragedy of Zayred the Splendid”,
Grace Seybold (*Beneath Ceaseless Skies* 10/1/18)
“Asphalt, River, Mother, Child”, Isabel Yap
(*Strange Horizons* 10/18)

—Karen Burnham

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thing called “Uncle Monday’s song” is also quoted at length in it). The narrator of “Beluthahatchie” is a version of the Delta blues singer Robert Johnson (the song titles he mentions are all Johnson’s, though he’s called John), whose posthumous train ride takes him right past Hell to a dreary suburb called Beluthahatchie (“Hell’s about full,” the Devil explains), where he learns something about his own legacy. “The Big Rock Candy Mountain” borrows wholesale the imagery of the old song about a kind of hobo Cockaigne and adds a couple of ironic twists about mortality and even the role of women in such a bum’s paradise. “The Map to the Homes of the Stars” describes a pair of teen friends who cruise around listening to Aerosmith or the Beatles while mapping out the homes of girls as though they were Hollywood celebrities, until one of them unexpectedly escapes with one of the girls, leaving his friend, years later, to muse on the map his own life has followed. It’s not really fantastic at all, but it feels like the most personal tale in the book, and it captures, as movingly as anything in this brilliant collection, the distance between the dreams and legends we inherit and those that we make for ourselves.

In his introduction to **The Book of Magic**, his follow-up to last year’s **The Book of Swords**, Gardner Dozois somehow manages to build an argument comparing SFF magazines to the Great Smoky Mountains, which I will admit to being a notion I had not previously entertained. (Basically, he claims the magazines served like “cove forests” during the last Ice Age, preserving fantasy from “the glaciers of social realism.”) It’s the sort of comparison you could imagine him making as a raucous dinner-time provocation, but it’s presented here in the judicious tone of a knowledgeable editor, and it serves as a reminder that the various Gardners who were widely memorialized after his untimely death earlier this year were never really that far apart. He was always an impeccable scholar of the field, as well as a serious writer and antic entertainer, and each of his anthologies, including the astonishing 35 volumes of his year’s best annuals, seemed to have a particular viewpoint, sometimes nudging the field in one direction or another, sometimes championing new perspectives, sometimes celebrating old traditions. He was like a really good bus driver, keeping us on the road while showing us new sights along the way.

Together with **The Book of Swords**, **The Book of Magic** invites us to rethink the basic idea of sword and sorcery by separating that cliché into its component parts. Here the focus is on varieties of sorcery, from Iceland and medieval Europe to contemporary Appalachia or New York (there’s surprisingly little representation of non-Western cultures). Since fantasy, more than other genres, tends to depend on elaborate worldbuilding, it’s not surprising that more than half of the 17 original stories here are set in worlds that the authors have already delineated elsewhere, sometimes with familiar characters from those settings. But the stories all work pretty well as standalones, so that, in addition to offering an entertaining tour of various fictional permutations of the theme, many of them can serve as appetizers for the contributors’ other work.

The opening selection, for example, is “The Return of the Pig”, which takes us into the faux-Renaissance world of much of K.J. Parker’s fiction, focusing on the Studium, a kind of Hogwarts for scoundrels. More importantly, it takes us into Parker’s uniquely comic voice, combining insouciant asides with moments of shocking violence as it describes the rivalry between three wizards for a vacant faculty position (it’s also an astute parody of academic politics). Similarly, Ysabeau Wilce’s “The

Biography of a Bouncing Boy Terror: Chapter Two: Jumping Jack in Love” returns us to the Califa of her Flora Segunda novels in a manic caper involving her version of the thief Spring-Heeled Jack. Lavie Tidhar’s “Widow Maker” features his freelance gunslinger Gorel of Goliris, a cynical descendant of C.L. Moore and Robert E. Howard heroes, in a quest for an ultimate weapon which veers into what a first appears a version of Shangri-La (the story also plays with a few SFnal ideas, like “readouts” and “ground-to-dragon” missiles). Kate Elliott’s “Bloom” – the title refers to the sudden expression of supernatural powers in a young person – is set among the rival houses of her Spiritwalker novels, and makes what is probably the most ingenious feminist statement in the book, although Elizabeth Bear’s “No Work of Mine” features a delightful and very shrewd artificer named Bijou who gets involved in a rivalry among wizards when sloppy automatons mysteriously begin appearing on the market, pretending to be the work of one of the wizards.

A few of the stories feature more contemporary or even futuristic settings. Greg van Eekhout’s “The Wolf and the Manticore” is essentially an espionage tale, a prequel to his Daniel Blackland trilogy, set in a science fictional California in which Los Angeles is full of canals and the northern half of the state has gone to war with the southern half – but with the war conducted through wizardry and magic. Rachel Pollack’s “Song of Fire” does the most effective job of hardboiled *noir*, featuring her Paladin-like traveler-for-hire Jack Shade, who can shift between his native New York and various spirit realms, and who here gets involved with a Djinn for a client. Megan Lindholm’s “Community Service” also has a slightly comic hardboiled tone, but veers toward horror in a tale of a mysterious woman who steals years from people’s lives by eating their toys. It also serves as a useful reminder that Lindholm, especially in her work under that name, was among the pioneers of what was known as urban fantasy, before that term went all free-range. Andy Duncan, who has forged his own version of a kind of American vernacular high weird (see the review above), brings back his memorable and thoroughly enjoyable Pearleen Sunday from a couple of earlier tales in Dozois’s anthologies, here enlisted to help out a self-satisfied dandy who finds himself “loconauted,” or trapped in a kind of timeloop bouncing him from one location to another – each attached to a local devil legend (the Devil’s chair, the Devil’s crossroads, etc.) in a tale which is not only raucously entertaining but provides a kind of mini-tour of Duncanland as well.

There’s also an element of horror in Tim Powers’s surprisingly touching “The Governor”, whose title takes on a chilling meaning in a tale of an overprotective wizard and his apparently mentally challenged son, set in his magic-drenched contemporary version of Hollywood. Perhaps the most original mix of SF and fantasy is Liz Williams’s “Sungrazer”, whose narrator is both an astronomer and a magician, and who finds himself dealing with a hazardous comet approaching Earth. It has a surprising but satisfying conclusion. In a similar exercise in genre-synergy, Scott Lynch’s “The Fall and Rise of the House of the Wizard Malkuril” begins with the death of the title wizard and then focuses on how the “housemind” and resident kobolds deal with this over the coming years; it’s easy to read the whole thing as a fantasia on Bradbury’s “There Will Come Soft Rains”, with the kobolds as dutiful robots and the house itself as an artificial intelligence becoming self-aware. Moving into the more distant future, George R.R. Martin sets his 2009 reprint “A Night at the Tarn House” from **Songs of the Dying Earth** in Jack Vance’s Dying Earth, which virtually defined a subset of fantasy so far in the future that we can’t quite be sure what’s magic and what isn’t. The tale, again with elements of horror and grotesquerie – it conveys a

visceral sense of decay and hopelessness – involves three wizards who find themselves thrown together at the singularly unappetizing remote inn of the title.

Four stories struck me as particularly elegant in the telling. Not surprisingly, one is John Crowley’s “Flint and Mirror”, presented as a newly discovered manuscript fragment of the novelist Fellowes Kraft from his Aegypt series, which draws on actual European history, featuring the young Hugh O’Neill (later an Irish lord), Sir William Sidney, and the Tudor conquest of Ireland, but plays out against this background a haunting tale involving the Elizabethan alchemist Dr. John Dee and a magical reflective stone. Eleanor Arnason’s “Loft the Sorcerer”, an 18th century Icelandic folktale of the sort that made up her **Hidden Folk** collection a few years ago, combines the narrative directness of the true folktale with some pointed observations about toxic gender attitudes in the story of an ambitious young sorcerer captured by a troll maiden. Similarly, Garth Nix’s “The Staff in the Stone” achieves the circumscribed tone of a local legend in telling of an itinerant magician trying to solve the puzzle of a totemic obelisk in which is embedded a sorcerer’s staff. Finally, Matt Hughes’s witty “The Friends of Masquelayne the Incomparable” (the title turns out to be pretty ironic) tells of a self-absorbed and rapacious thaumaturge who comes up against a lesser known but shrewd magician named Poodlebrim. As is true of several of the characters we meet in these tales, Masquelayne may remind us of a few contemporary politicians, but then the key to good fantasy – as Dozois clearly knows from his selections here – is how it holds a funhouse mirror up to faces that we recognize all too well. **The Book of Magic** is a terrific example of Dozois’s flawless eye for such tales, and a sad sign of what we’ll be missing.

Another good example of what we’ll be missing – in this magazine in particular – can be found in Dozois’s **Sense of Wonder: Short Fiction Reviews 2009-2017**, which collects the first nine years of the Gardnerspace columns he wrote for *Locus* (in his introduction, Dozois makes it clear this title was foisted upon him by Charles Brown, who more or less browbeat him into doing the column during a dinner at the 2008 Worldcon). He also points out that “this is a collection of reviews, not, for the most part, in-depth critical analysis or astute generalizations about the SF/fantasy fields,” and he’s right: the collection organizes 105 columns year-by-year (months and issue numbers are not given, but are easy enough to track down), and few individual stories seldom rate more than a brief sentence or two. It’s not meant to be read cover to cover, so the separate indexes for authors and titles – which run to more than 60 pages – are essential, giving the book value as a record of nearly a decade’s worth of short fiction, as it originally appeared in magazines, websites, original anthologies, and chapbooks. (Confusingly, though, book titles are included in the author index, while story titles have their own index.)

I’ll cheerfully confess that, when reviewing a reprint anthology or a year’s best, I’d often find myself checking back to see what Gardner had to say about a story on its first appearance. We didn’t always agree, but just as often I would find that his brief, pithy remarks nailed with precision the flaw in a story that to me just seemed a bit off. One story, for example, “was considerably too long for its weight,” while another simply “stops with large plot-points left up in the air” and yet another “would work better without quite so many historical infodumps.” It’s especially interesting to watch Dozois trace the careers of writers who emerged during this period, such as Ken Liu or Sam J. Miller, although it takes a bit of flipping back and forth from the index to watch such development. It’s also fascinating to see Dozois’s prodigious memory at work, as he compares new sto-

ries to old ones by authors such as Edgar Pangborn, Fritz Leiber, or Joanna Russ. Even though I suspect the newer authors may never have read those older tales (or in some cases even heard of their authors), the comparisons provide a living demonstration of the balance between continuity and innovation that characterized Dozois's editing as well. For someone who vocally championed what he called "the good old stuff" in one of his anthologies, Dozois always showed a genuine appreciation for what struck him as new or different, though occasionally he can sound a bit crabby in complaining that a story by Ken Liu or

Karen Joy Fowler might as well have been published as mainstream, with a little pruning.

Inevitably, the more prolific short fiction writers rate the most mentions (I counted 74 for Robert Reed and 45 for Lavie Tidhar, and 39 each for Aliette de Bodard and Nancy Kress), but simple name-checking may cause you to overlook the occasional paragraph of more general critical commentary, such as when Dozois defends his argument that "the novella may be the perfect length for a science fiction story" in introducing his review of Jonathan Strahan's *Godlike Machines* anthology, or when he

offers a sharp and concise two-paragraph assessment of Edgar Rice Burroughs as a lead-in to a review of John Joseph Adams's *Under the Moons of Mars*. *Sense of Wonder* isn't designed to be approached like an essay collection, and I expect to be using it largely as a reference work, but only by dipping into it here and there can we come across such nuggets. Dozois never got around to writing his Big Book on SF, but the insights that glitter through these hundreds of pages of at least offer a glimpse of what we might have seen.

—Gary K. Wolfe ■

Liz Bourke

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example in seeing the Paper caste as things to be used and discarded. There are only a handful of aristocratic families from the Paper caste, and even their positions are precarious.

Lei doesn't know much about politics at the beginning of the novel. She hates and resents the Demon King's soldiers for the raid that took her mother from her seven years before, but otherwise political things don't impinge much on her day-to-day life. That changes, however, when she's ripped away from her family to become one of the Demon King's Paper Girls – concubines whose lives are strictly regulated, who serve the Demon King personally for a year before being disposed of elsewhere according to his will. Lei violently despises the idea of serving in the Demon King's bed, but her life and the lives of her family are at stake. For a while – before the Demon King calls on her to serve him – palace life doesn't seem that bad. Some of the other Paper Girls become friends, and for one – the cool, unapproachable Wren, only daughter of a noble Paper family – she begins to develop a dangerous, impossible attraction.

Dangerous, because the Demon King is a jealous master. Impossible, because if they're caught acknowledging their attraction (for, as it turns out, it's entirely mutual) or acting on it in any way, they're

almost certain to be executed – and possibly their families with them. Their budding relationship is doubly dangerous because Wren is keeping secrets: she's the last survivor of a warrior lineage, adopted in secret into a noble family, and at the heart of a plan to assassinate the Demon King and bring down his oppressive rule. Wren's attempts to protect Lei from this secret threaten to become a wedge between them, but when Lei uncovers the truth, she demands entrée to the plot, both because she wants to make sure Wren survives and because she's really *invested* in the Demon King's death.

When Wren is dispatched home to attend to matters arising from her mother's death (in a fluke of unlucky timing, just at the moment when everything aligned to make the Demon King's assassination more practical), Lei is pressed into service as a last-hope assassin. Her role in the Demon King's assassination becomes more personally vital to her when she realizes that her relationship with Wren has been betrayed to him – and the Demon King is only waiting for the most painful moment at which to have her killed.

Ngan's prose, here rendering Lei's first-person present-tense narrative with deft turns of phrase, is crisp and precise. Her worldbuilding is a fascinating combination of historical overtones and the batshit fantastical (the animal-form demons of the different castes, bird or wolf or bull or cat and so on, are particularly interesting), and the influence of Asia,

especially China, is visibly strong in the creation of this world. (The depiction of the Xia warriors from whom Wren claims descent, brings to mind the *w xia* genre of film and literature – hell, the "xia" is right there in the name, evoking the vigilante heroism on which *w xia* stories base so much of their action.)

Ngan evokes the claustrophobia of a constrained life as a palace concubine – within walls, surrounded by rules, living at someone else's whim – very effectively without resorting to cliché or the kind of tone more reminiscent of a boarding-school story. Violence, sexual and otherwise, looms at the centre of the story. Ngan doesn't shy away from it, or let the reader forget it, but she doesn't dwell on it either. Instead, she dwells on women's agency, on Lei's determination and Wren's strength, on the choices Lei makes and the risks they both run to grasp at happiness, freedom, and some kind of justice. This is a vital and energetic novel, an accomplished fantasy debut that mounts with increasing tension towards an explosive conclusion. I enjoyed it tremendously, although I expected Lei's self-destructive opposition to engaging in coerced sex work to have more consequences earlier.

Girls of Paper and Fire is an entire story in itself, but it's also the first book in a longer series. I'm seriously looking forward to seeing what Ngan does next.

—Liz Bourke ■

Russell Letson

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non-violent indifference to cooperation with the planetary-development plans of an ambitious and greedy lord of the Praxis.

The series' protagonists, Captain Gareth Martinez and Lady Caroline Sula, both suffer under this rigidity. At the end of *Conventions of War* (2005) they emerged as heroes of the civil conflict that followed death of the last Shaa, and after a strained romantic relationship they have gone in separate directions. In the intervening seven years the culture of the empire has largely returned to its old, old ways. In this environment, upstart Fleet hotshots (Martinez) and survivors of disgraced clans (Sula), however be-medaled, are still not welcome into the (often literally) refurbished corridors of power. In fact, there are legions of veterans who lack the patronage to get interesting and useful employment in the Fleet.

Not that Martinez or Sula are in terrible straits, though both would much rather be on duty instead of hanging around as officers-without-commands. Martinez has married, reasonably happily, into the old high aristocracy, and his own family is *nouveauriche* wealthy enough for him to start a space-yacht racing club as a way of filling the empty hours while exercising his piloting skills. Sula has been unsuccessful at finding a satisfying post until an associate from her carefully concealed criminal past, having

reinvented himself as a fixer, helps her to a seat on the governing Convocation. From that perch, in what should have been boring sinecure positions, she is set to gain some interesting insights into the workings of the upper crust.

More than half the novel is given over to the protagonists' movements through imperial society, official and civilian: ceremonies, celebrations, receptions, yacht races, committee hearings, business and dynastic negotiations. And along the way, they (and we) are able to observe the folly and incompetence that leads to a multi-world financial crisis that has an unmistakable resemblance to one in our own recent history. (The details occupy an entire chapter.) The response of some of the aristocrats who get burned is to blame "Terran criminals" (and the Martinez clan in particular) and to inflame the populist Steadfast League, which wants to make the Praxis great again, preferably by mob violence against Terrans. The riots that follow – one is described in detail – infect reactionary elements in the government and Fleet, and humans find themselves in danger of becoming a species *non grata*. And that is what leads to the breakout of actual warfare.

This comes as no surprise to Sula, who had not expected the previous civil war to bring peace and stability, "Because we still have a government that could permit something like the Naxid War in the first place" – a government run by former subject species that "were good... at sucking up to the Shaa.

But not good... at making decisions, or questioning themselves, or coping with changed circumstances." So when she finds herself and her allies on the run and sharing a space liner with an entire company of famously overzealous imperial enforcers, it's just as well that she has come prepared for the kind of guerilla-style dirty work she perfected in the civil war. Martinez, fleeing in an unarmed luxury craft filled with old colleagues and family members, faces a different kind of threat, but one also amenable to the unconventional problem-solving that got him all those decorations on his uniform. Their parallel actions form the climactic sequences of this volume, but those battles are clearly nowhere near the end of the story.

Whether it is a trilogy (as the marketing copy calls it) or merely, as the title page has it, "A Novel of the Praxis," *The Accidental War* is the start of something more, an unpacking of the givens of its setting and an exploration of the intersecting trajectories of its characters' lives. I am not particularly wed to any particular number of volumes – trilogy, schmilogy; I would not object to Williams following the model of Patrick O'Brian's twenty-volume Aubrey-Maturin saga or C.J. Cherryh's Foreigner series. This world is capacious enough and its people complex enough to carry on indefinitely.

—Russell Letson ■

John Langan

« p. 19

any time (albeit, forfeiting their financial reward if

they do). Prior to departing Tempuston for their year away, each jailer is afforded the opportunity to read the reports their predecessors have filed concerning their time in the prison, in order to prepare them

further for what lies ahead.

A fair portion of the novel consists of these collected reports, which the book's protagonist, Phillipa

»

Muskett, goes through on the eve of her year's employment. It's a bold move on Warren's part. The majority of the reports are short exercises in the same format, a scattering of sentences which is as much an (oblique) insight into the writer's psyche as a description of the prisoners. In the repetitiveness of the reports, Warren anticipates and embodies something of the experience awaiting Phillipa in the tower, a monotonous daily routine which will be broken mostly by minor incidents, small variations from the crushing boring norm. The tower in which the prisoners are confined is an enormous time-keeping device, whose daily sounding marks time for the surrounding area. (Apparently, such constructions were a feature of Australian history.) The tower embodies what the prisoners learn is their true captor, the days, hours, minutes, seconds carrying them unendingly forward.

It's a secular version of Dante's *Inferno*, and in this new Hell, some of the jailers assume the role of devil, inflicting further abuse on the prisoners.

At the same time, there are subtle hints throughout the reports that there is more to the prison than is immediately apparent. Already friendly with the prison's founder (himself still alive after having undergone the same treatment as the prisoners) and familiar with his version of the place's origin, Phillipa's service in the tower will bring her into direct contact with its true history. In the structure's foundation, she finds the horrifying evidence of the monstrous crime upon which the prison has been constructed. That crime is responsible for Tempus-ton's wealth, and in the connection between the two, it's hard not to be reminded of Balzac's remark in *Le Père Goriot* about every great fortune being founded on a great crime which has been forgotten. Phillipa's discovery of this secret confronts her with a stark choice: to accept it and the fortune such ac-

ceptance will guarantee, and so to become complicit in it; or to reject it, forfeit the money that will allow her a life of ease, and threaten the livelihoods of her family, friends, and neighbors. In its attention to the importance of moral decision making, the novel evokes Le Guin's "The Ones Who Walk Away from Omelas"; albeit, Warren grants her protagonist significantly more agency.

It's tempting to read an Australian writer's speculative novel about a unique prison as a commentary on the nation's history as a penal colony. Yet the narrative seems more concerned with the contemporary concern, even obsession, with punishing criminals, with the desire not so much for justice as vengeance. Such excess, the novel implies, poisons those who would indulge it, making them kin to the criminals on whom they would visit unending punishment. The only recourse is to abandon the tower, to walk away from it.

—John Langan ■

Ian Mond

p. 21

It's still rompish – the highlight of the book is an extraordinary scene where Alma finds herself in the opening moments of Kubrick's *2001: A Space Odyssey*, apes and monolith included – but solving the murder fades into the background as the novel's true purpose becomes clear, a discussion on the nature of power, money, and greed. While investigating the "Fab Four," Alma is told that they are all focussed on one goal: monetising the Shine, not an easy task given anyone can create their own Universe in this limitless world. Each of the four, though, have their theories on how this can be achieved, and whoever implements their plan first will not only control the

Shine but all wealth creation. If Francis Fukuyama talked about the end of history, this would be the end of capitalism, its omega point. What makes this so dark, so bleak, is that we see all this through the eyes of a woman who can barely afford to feed herself, let alone pay for the life-saving treatments keeping her partner alive. Throughout the novel, Alma is surrounded by money, and yet it always remains out of reach. It's a form of torture, summed up by this exchange with Lord Stirk, one of the "Fab Four," who suggests Alma quit her association with Jupita:

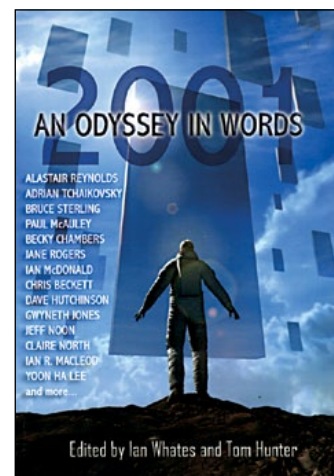
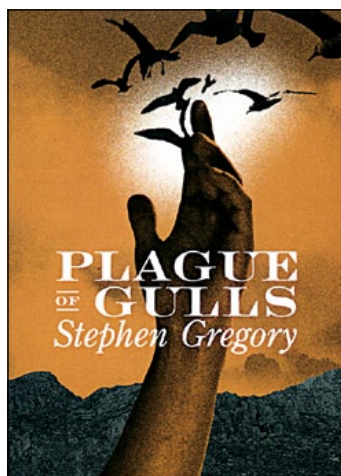
"If I quit I won't get paid."
[Stirk's] avatar raised one eyebrow. "Naturally not."
"I need to get paid. Perhaps you could pay me?"

"You've not had a great deal of experience with very rich people, Alma," said the Stirk. "If we made a habit of giving money away for no reason we wouldn't be rich in the first place."

I loved *By the Pricking of Her Thumb*. Roberts's eclectic sense of humour – including the comic stylings of Reg and Ron, a hilarious but deadly double act – is on full display. Just like its predecessor, the novel is inventive and smart, with a suitably clever resolution to the impossible crime. If I finished the book angry and miserable, it's because the discussion around money and power is as fascinating as it is distressing, and because Roberts doesn't check his punches: the last third of the novel is harrowing. I eagerly await the next book in the series.

—Ian Mond ■

BRITISH BOOKS – AUGUST



Note: This information, unlike the *Locus* main list, is put together by Ian Covell; send corrections to him at 24 St Pauls Road, Middlesbrough TS1 5NQ, England. First world editions marked with an asterisk. Comments by Ian Covell.

* Annandale, David **Warhammer 40,000: Yarrick: The Omnibus** (Black Library 978-1-78496-710-9, £21.00, 794pp, tp, cover by Fred Rambaud) Gaming tie-in collection/omnibus of seven stories (one novella) and two novels: **Warhammer 40,000: Yarrick: Imperial Creed** (2013) and **Warhammer 40,000: Yarrick: The Pyres of Armageddon** (2015).

* Archer, Cristina **The Peithosian Gift** (Rowanvale/Méchant Publishing 978-1-911569-84-8, £9.99, 504pp, tp, cover by

James Clinch) Fantasy novel about two clans at war over their power to control minds, when a young woman from a third clan turns up with greater powers. Published by Rowanvale Books jointly with the author's Méchant Publishing. Rowanvale Books, The Gate, Keppoch Street, Roath, Cardiff CF24 3JW, UK; www.rowanvalebooks.com.

* Ashley, Mike, ed. **From the Depths and Other Strange Stories of the Sea** (The British Library 978-0-7123-5236-9, £8.99, 316pp, tp) Anthology of 15 sea stories involving mystery, horror, and the uncanny. Authors include F. Britten Austin, Izola Forrester, and William Hope Hodgson. Ashley provides a general introduction and introductory notes for each story. Part of the British Library Tales of the Weird series.

* Barker, R.J. **King of Assassins** (Little, Brown UK/Orbit 978-0-356-50858-0, £9.99, 504pp, tp) Fantasy novel, third and final in the Wounded Kingdom trilogy. Simultaneous with the Orbit US edition.

* Bell, Maureen Cawthorn **James Cawthorn: The Man and His Art** (Jayde Design 978-0-9575764-2-1, £35.00, 446pp, tp, cover by James Cawthorn) Art book, with works by and articles about the artist, known for his Moorcock illustrations, fan work, and much more. Written and edited by his sister Maureen, with editorial additions by John Davey; designed by John Coulthart. Foreword by Alan Moore; afterword by Michael Moorcock. This has almost 1,000 pieces of art from throughout Cawthorn's life, accompanied by articles, book reviews,

letters, and stories by Cawthorn, plus photos, interviews, and memoirs from his family and friends. An oversize, French flap edition. Jayde Design, 21 Honor Oak Road, Honor Oak, London SE23 3SH UK; www.JaydeDesign.com.

* Bennett, Robert Jackson **Foundryside** (Quercus/Jo Fletcher 978-1-78648-786-5, £14.99, 503pp, tp, cover by Rory Kee) Fantasy novel, the first book in the Founders trilogy, set in a world powered by magical inscriptions called scrivings. Simultaneous with the US (Crown) edition.

* Brown, Eric & Keith Brooke **Parasites** (PS Publishing 978-1-786363-47-3, £15.00, 77pp, hc, cover by Ben Baldwin) SF novella, the second in the Kon-tiki Quartet. The human colonists reach Newhaven only to find other humans and

aliens ahead of them. PS Publishing, Grosvenor House, 1 New Road, Hornsea HU18 1PG, UK; <www.pspublishing.co.uk>.

* Cameron, Miles **Cold Iron** (Orion/Gollancz 978-1-473-21767-6, £16.99, 437pp, tp, cover by Kerem Beyit) Fantasy novel, the first in the Master and Mages series. This is a pen name for Christian Cameron, who also writes with Kenneth M. Cameron as Gordon Kent.

Cameron, Miles **The Fall of Dragons** (Orion/Gollancz 978-1-473-20890-2, £9.99, 636pp, tp, cover by Kerem Beyit) Reprint (Gollancz 2017) fantasy novel, fifth and final in the Traitor Son series. This is a pen name for Christian Cameron, who also writes with Kenneth M. Cameron as Gordon Kent.

Cargill, C. Robert **Sea of Rust** (Orion/Gollancz 978-1-473-21279-4, £8.99, 365pp, tp, cover by Dominic Harman) Reprint (Gollancz 2017) SF novel.

* Chambers, Becky **Record of a Spaceborn Few** (Hodder & Stoughton 978-1-4736-4760-2, £14.99, 358pp, hc) SF novel, third in the Wayfarers series after **The Long Way to a Small, Angry Planet** and **A Closed and Common Orbit**. Simultaneous with the Harper Voyager US edition.

Ciccarelli, Kristen **The Last Namsara** (Orion/Gollancz 978-1-473-21814-7, £7.99, 426pp, tp) Reprint (Gollancz 2017) fantasy novel, first in the Iskari series.

Dembksi-Bowden, Aaron **Warhammer 40,000: Black Legion** (Black Library 978-1-78496-753-6, £8.99, 364pp, tp, cover by Raymond Swanland) Reprint (Black Library 2017) gaming tie-in novel, second in the Black Legion series. An international edition with US, UK, EU, Canadian, and Australian prices. Copyrighted by Games Workshop.

* DeVos, Megan **Anarchy** (Orion 978-1-4091-8384-6, £7.99, 372pp, tp) SF novel, the first in the eponymous series. Originally published on Wattpad. The cover notes this contains an exclusive chapter.

* Eames, Nicholas **Bloody Rose** (Little, Brown UK/Orbit 978-0-356-50904-4, £8.99, 510pp, tp, cover by Richard Anderson) Fantasy novel about mercenaries, second in The Band series. Simultaneous with the Orbit US edition.

Esslemont, Ian C. **Deadhouse Landing** (Transworld/Bantam UK 978-0-857-50284-1, £9.99, 473pp, tp) Reprint (Bantam UK 2017) fantasy novel set in the Path to Ascendancy series prequel to Steven Erikson's Malazan Book of the Fallen series.

Feehan, Christine **Dark Legacy** (Little, Brown UK/Piatkus 978-0-349-41652-6, £8.99, 464pp, tp) Reprint (Piatkus 2017) vampire romance novel, 31st in the Carpathian series.

* Fforde, Jasper **Early Riser** (Hodder & Stoughton 978-1-4736-5022-0, £20.00, 400pp, hc, cover by Robert Frank Hunter) Humorous science fantasy novel of a world where most humans hibernate, and one new Winter Consul has to deal with problems including zombies, a viral dream, and a corporate conspiracy. A paper-over-boards edition.

Forbeck, Matt **Halo: Bad Blood** (Titan 978-1-7890-9039-0, £7.99, 326pp, tp) Reprint (Gallery 2018) tie-in novel based on the military SF computer game. [First UK edition]

* Gregory, Stephen **Plague of Gulls** (PS Publishing 978-1-78636-328-2, £30.00, 249pp, hc, cover by Pedro Marques) Horror novel. David Kewish develops a strange connection with a gull that turns everyone against him. This is a signed,

limited edition of 200. PS Publishing, Grosvenor House, 1 New Road, Hornsea HU18 1PG, UK; <www.pspublishing.co.uk>.

* Hollins, Jon **The Dragon Lords: Bad Faith** (Little, Brown UK/Orbit 978-0-356-50768-2, £9.99, 507pp, tp, cover by Chase Stone) Fantasy novel, third and final in the trilogy. This is a pen name for Jonathan Wood. Simultaneous with the Orbit US edition.

Horth, Nick **Warhammer: Age of Sigmar: City of Secrets** (Black Library 978-1-78496-751-2, £3.00, 141pp, tp, cover by Mark Holmes) Reprint (Black Library 2016 as a separate ebook) gaming tie-in novella; first print edition. This is part of a special "Start here with Black Library" promotion. An international edition with US, UK, EU, Canadian, and Australian prices. Copyrighted by Games Workshop.

* Kadrey, Richard **Hollywood Dead** (Harper Voyager 978-0-00-821909-3, £8.99, 351pp, tp) Dark fantasy/horror novel, tenth in the Sandman Slim series. Simultaneous with the Harper Voyager US edition.

* Kelly, Phil **Warhammer 40,000: War of Secrets** (Black Library 978-1-78496-709-3, £8.99, 378pp, tp, cover by Neil Roberts) Gaming tie-in novel in the Space Marine Conquests series. Copyrighted by Games Workshop. This is an international edition with US, UK, EU, Canadian, and Australian prices.

* Kenyon, Sherrilyn **Stygian** (Little, Brown UK/Piatkus 978-0-349-41330-3, £20.00, 631pp, hc) Paranormal romance novel in the Dark-Hunter series. Simultaneous with the US (Tor) edition.

King, Stephen **The Tommyknockers** (PS Publishing 978-1-786363-07-7, £69.00, xiv+215+507+737pp, hc, cover by Daniele Serra) Reprint (Putnam 1987) horror novel, issued in three volumes with dustjackets, in slipcase. Illustrated by Daniele Serra. Introduction by Angela Slatter. This is a limited edition of 1,000, signed by Serra and Slatter. PS Publishing, Grosvenor House, 1 New Road, Hornsea HU18 1PG, UK; <www.pspublishing.co.uk>.

* Knaak, Richard **Flash: Climate Changeling** (Titan 978-1785651434, £7.99, 430pp, tp, cover by The) Tie-in novel based on the TV series based on the comic-book character. Copyrighted by DC Comics. An international edition with US, UK, and Canadian prices.

Kyme, Nick **Warhammer 40,000: Assault on Black Reach** (Black Library 978-1-78496-747-5, £2.99, 136pp, tp, cover by David Gallagher) Reprint (Black Library 2008) gaming tie-in novella based on the roleplaying game universe. Part of a special promotion with "Start here with Black Library" on the front cover. This is an international edition with US, UK, EU, Canadian, and Australian prices.

Kyme, Nick **Warhammer 40,000: The Horus Heresy: Old Earth** (Black Library 978-1-78496-712-3, £12.99, 410pp, tp, cover by Neil Roberts) Reprint (Black Library 2017) gaming tie-in novel based on the roleplaying game universe. This is a French flap format, international edition with US, UK, EU, Canadian, and Australian prices. Copyrighted by Games Workshop.

* Liu Cixin **Ball Lightning** (Head of Zeus 978-1-78669-468-3, £18.99, 384pp, hc, cover by Stephan Martiniere) SF novel. Translated by Joel Martinson from the Chinese (Sichuan Science & Technology Press 2005). Simultaneous with the US (Tor) edition.

* Long, Nathan **Warhammer Chronicles: Ulrika the Vampire** (Black Library 978-1-78496-729-1, £15.00, 809pp, tp, cover

by Rezunenko Bogdan) Omnibus of three gaming tie-in novels in the trilogy featuring the title character: **Bloodborn** (2010), **Bloodforged** (2011), and **Bloodsworn** (2012). This is an international edition with US, UK, EU, Canadian, and Australian prices. Copyrighted by Games Workshop.

* Lostetter, Marina **Noumenon Infinity** (Harper Voyager 978-0-00-822340-3, £8.99, 555pp, tp) SF novel, second in the Noumenon series. Simultaneous with the Harper Voyager US edition.

* Manieri, Evie **Strife's Bane** (Quercus/Jo Fletcher 978-0-85738-950-3, £20.00, 370pp, tp, cover by Ghost) Fantasy novel, third in the Shattered Kingdoms trilogy.

McAuley, Paul J. **Austral** (Orion/Gollancz 978-1-473-21732-4, £9.99, 275pp, tp) Reprint (Gollancz 2017) SF novel.

* McIlwaine, Catherine, ed. **Tolkien: Maker of Middle-earth** (Bodleian Library 978-1-85124-485-0, £40.00, 416pp, hc, cover by J.R.R. Tolkien) Non-fiction, a catalog of Tolkien items including manuscripts, drawings, family photos, correspondence, and more. Most will be on exhibition at the Weston Library at Oxford in 2018 and a smaller selection at Morgan Library in New York in 2019. Six essays discuss Tolkien's life and work, by authors including Verlyn Flieger, Tom Shippey, and Wayne G. Hammond & Christina Scull. Includes a select bibliography and index. A trade paperback (-497-3, £25.00) and boxed collector's edition with facsimile items (-499-7, £295.00) were announced but not seen. Bodleian Library, Broad Street, Oxford OX1 3BG, UK; <www.bodleianshop.co.uk>.

* Mealing, David **Blood of the Gods** (Little, Brown UK/Orbit 978-0-356-50898-6, £9.99, 688pp, tp) Fantasy novel, second in the Ascension Cycle series. Simultaneous with the Orbit US edition.

Morden, Simon **OneWay** (Orion/Gollancz 978-1-473-22257-1, £7.99, 330pp, tp) Reprint (Gollancz 2018) SF novel.

Reynolds, Josh **Warhammer: Age of Sigmar: Hammerhal** (Black Library 978-1-78496-750-5, £3.00, 141pp, tp, cover by Akim Kaliberda) Reprint (Black Library 2017 as part of **Warhammer: Age of Sigmar: Hammerhal & Other Stories**) gaming tie-in novella. This is part of a special "Start here with Black Library" promotion. An international edition with US, UK, EU, Canadian, and Australian prices. Copyrighted by Games Workshop.

* Reynolds, Josh **Warhammer: Age of Sigmar: Soul Wars** (Black Library 978-1-78496-687-4, £18.00, 395pp, hc, cover by Igor Sid) Gaming tie-in novel based on the roleplaying game universe. A paper-over-boards edition; ebook also available. This is an international edition with US, UK, EU, Canadian, and Australian prices. Copyrighted by Games Workshop.

Robb, J.D. **Dark In Death** (Little, Brown UK/Piatkus 978-0-349-41787-5, £8.99, 443pp, tp) Reprint (Piatkus 2018) SF romance/mystery novel, 46th in the series featuring Eve Dallas.

* Roberts, Adam **Haven** (Rebellion/Solaris 978-1-78108-566-0, £7.99, 288pp, tp, cover by Sam Gretton) Shared-world post-apocalyptic SF novel, second in The Aftermath series after **Shelter** by Dave Hutchinson. Copyrighted by Rebellion.

* Savile, Steven & Aaron Rosenberg **Bones of Empire** (Snowbooks 978-1-911390-55-8, £8.99, vi+280pp, tp) Dark fantasy novel, the first in the Relicant series, set in a land where the only remaining magic comes from consuming the bones of the dead. A hardcover edition (-54-1, £25.00) was announced but not seen.

* Slatter, Angela **Restoration** (Quercus/Jo Fletcher 978-1-78429-438-0, £16.99, 387pp, tp, cover by Rory Kee) Urban fan-

tasy novel, third in the Verity Fassbinder series. Verity's not happy with her new job working for a psychotic angel.

* Smith Spark, Anna **The Tower of Living and Dying** (Harper Voyager 978-0-00-820408-2, £14.99, 511pp, hc) Fantasy novel, the second book of the Empires of Dust trilogy. Simultaneous with the Orbit US edition.

* Temple, William F. **Four-Sided Triangle** (The British Library 978-0-7123-5231-4, £8.99, 300pp, tp, cover by Chesley Bonestell) Reprint (John Long 1949) SF novel. Introduction by Mike Ashley. Part of the British Library Science Fiction Classics series. Ebook also available.

Thorpe, Gav **Warhammer 40,000: Sin of Damnation** (Black Library 978-1-78496-748-2, £3.00, 142pp, tp, cover by Jon Cave) Reprint (Black Library 2014) gaming tie-in collection of two stories. This is part of a special "Start here with Black Library" promotion. An international edition with US, UK, EU, Canadian, and Australian prices. Copyrighted by Games Workshop.

Tolkien, J.R.R. **The Story of Kullervo** (HarperCollins UK 978-0-00-813138-8, £8.99, xxiii+163pp, tp) Reprint (HarperCollins UK 2015) novelette influenced by the Kalevala, plus notes, etc. Edited and with introduction and afterword by Verlyn Flieger.

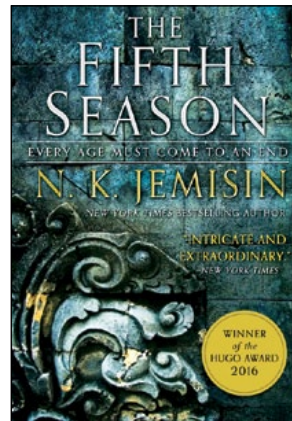
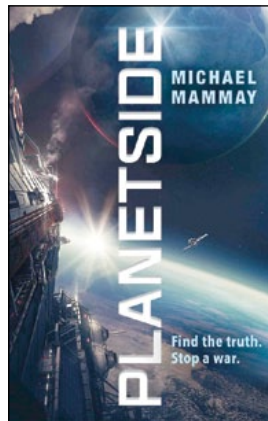
* Werner, C.L. **Warhammer Chronicles: Mathias Thulmann: Witch Hunter** (Black Library 978-1-78496-708-6, £15.00, 814pp, tp, cover by Marta Dettlaft) Reprint (Black Library 2008) gaming tie-in collection/omnibus with three stories and three novels in the series. This is an international edition with US, UK, EU, Canadian, and Australian prices. Copyrighted by Games Workshop.

Wexler, Django **The Infernal Battalion** (Head of Zeus 978-1-7866-9645-8, £8.99, 600pp, tp) Reprint (Head of Zeus 2018) fantasy novel, fifth in the Shadow Campaigns series.

* Whates, Ian & Tom Hunter, eds. **2001: An Odyssey in Words** (NewCon Press 978-1-910935-76-7, £12.99, 199pp, tp, cover by Fangorn) Original anthology of 27 stories and three non-fiction pieces in honor of Clarke's 100th birthday. Fiction authors include Paul McAuley, Bruce Sterling, and Gwyneth Jones; non-fiction authors are Andrew M. Butler, Neil Gaiman, and China Miéville. A hardcover limited edition (-75-0, £25.99) signed by the editors was announced but not seen; ebook also available. NewCon Press, 41 Wheatsheaf Road, Alconbury Weston, Cambs PE28 4LF, UK; <www.newcon-press.co.uk>.

August 2018		Year to Date	
SF Novels	6	SF Novels	47
Fantasy Novels	12	Fantasy Novels	65
Horror Novels	2	Horror Novels	8
Paranormal Romance	1	Paranormal Romance	8
Anthologies	2	Anthologies	8
Collections	2	Collections	12
Reference	1	Reference	1
History/Criticism	0	History/Criticism	2
Media Related	4	Media Related	16
Young Adult	0	Young Adult	32
SF	0	SF	13
Fantasy	0	Fantasy	18
Horror	0	Horror	1
Paranormal Romance	0	Paranormal Romance	0
Other	0	Other	0
Omnibus	1	Omnibus	7
Art/Humor	1	Art/Humor	5
Miscellaneous	1	Miscellaneous	13
Total New:	33	Total New:	224
Reprints & Reissues:	17	Reprints & Reissues:	155
Total:	50	Total:	379

LOCUS BESTSELLERS



HARDCOVERS

	months on list	last month
1) Spinning Silver , Naomi Novik (Del Rey)	2	1
2) Brief Cases , Jim Butcher (Ace)	3	2
3) Serpentine , Laurell K. Hamilton (Berkley)	1	-
4) Rogue Protocol , Martha Wells (Tor.com Publishing)	1	-
5) The Fall of Gondolin , J.R.R. Tolkien (Houghton Mifflin Harcourt)	1	-
6) Alternate Routes , Tim Powers (Baen)	1	-
*) Kill the Farm Boy , Delilah S. Dawson & Kevin Hearne (Del Rey)	2	5
8) Ball Lightning , Cixin Liu (Tor)	1	-
9) Magic Triumphs , Ilona Andrews (Ace)	1	-
10) Competence , Gail Carriger (Orbit US)	2	10

PAPERBACKS

1) Planetside , Michael Mamma (Harper Voyager US)	1	-
2) Dune , Frank Herbert (Ace)	20	5
*) Marked , Benedict Jacka (Ace)	2	4
4) The Core , Peter V. Brett (Del Rey)	1	-
5) Good Omens , Neil Gaiman & Terry Pratchett (Morrow)	14	3
6) The Name of the Wind , Patrick Rothfuss (DAW)	59	2
7) The Way of Kings , Brandon Sanderson (Tor)	5	-
8) The Left Hand of Darkness , Ursula K. Le Guin (Ace)	5	-
9) Shadow's Bane , Karen Chance (Berkley)	1	-

There were no changes from the top of last month's hardcover list. **Spinning Silver** by Naomi Novik held onto first place, with a very large lead over second place finisher, Jim Butcher's **Brief Cases**. **Foundry-side**, the first book in a new fantasy series by Robert Jackson Bennett (Crown), was the new runner-up. We had 47 nominated titles, slightly up from 46 last month.

Debut mystery/military SF novel **Planetside** by Michael Mamma narrowly captured the top of the paperback list, followed closely for second place by a tie between Frank Herbert's **Dune** and **Marked** by Benedict Jacka. The new runner-up was Seanan McGuire's **Tricks for**

10) A Peace Divided, Tanya Huff (DAW)

TRADE PAPERBACKS

1) The Fifth Season , N.K. Jemisin (Orbit US)	21	3
2) Artemis , Andy Weir (Broadway)	2	2
3) Record of a Spaceborn Few , Becky Chambers (Harper Voyager US)	2	4
*) The Three-Body Problem , Cixin Liu (Tor)	24	-
5) Fahrenheit 451 , Ray Bradbury (Simon & Schuster)	49	-
6) Parable of the Sower , Octavia E. Butler (Warner)	1	1
7) The Obelisk Gate , N.K. Jemisin (Orbit US)	10	7
8) Leviathan Wakes , James S.A. Corey (Orbit US)	17	-
*) Provenance , Ann Leckie (Orbit US)	2	8
10) Ready Player One , Ernest Cline (Broadway)	29	-

MEDIA-RELATED & GAMING-RELATED

1) Star Wars: Thrawn , Timothy Zahn (Del Rey)	11	2
2) The Predator: Hunters and Hunted , James A. Moore (Titan US)	1	-
3) Marvel's Spider-Man: Hostile Takeover , David Liss (Titan US)	1	-
4) World of Warcraft: Before the Storm , Christie Golden (Del Rey)	1	-

Free (DAW), the seventh book in her InCryptid series. There were 57 titles nominated, up from last month's 46.

On the heels of her Hugo win, N.K. Jemisin returned to the top of the trade paperback list with **The Fifth Season**, book one in The Broken Earth Trilogy. **Artemis** by Andy Weir remained in second place. **The Calculating Stars** by Mary Robinette Kowal (Tor), which further explores the world created for the award-winning story "The Lady Astronaut of Mars", was the new runner-up. We had 70 titles nominated, up from 57 last month.

In media and gaming related books, Timothy Zahn's **Star Wars: Thrawn** regained first place, with **The Predator: Hunters and Hunted** by James A. Moore, the official movie prequel, in second. There were no new runners-up. We had 19 titles nominated, up from last month's 15.

Compiled with data from: Bakka-Phoenix (Canada), Barnes and Noble (USA), Borderlands (CA), McNally Robinson (two in Canada), Mysterious Galaxy (CA), Toadstool (NH), Uncle Hugo's (MN), White Dwarf (Canada). Data period: August 2018.

GENERAL BESTSELLERS

HARDCOVERS

	NY Times Bk Review	Publishers Weekly	Los Angeles Times
The Outsider , Stephen King (Scribner)	8/5	12	19
Star Wars: Thrawn: Alliances , Timothy Zahn (Del Rey)	4	4	26
Serpentine , Laurell K. Hamilton (Berkley)	-	1	6
Brief Cases , Jim Butcher (Ace)	-	-	3
The Power , Naomi Alderman (Little, Brown)	-	-	-

PAPERBACKS

The Handmaid's Tale , Margaret Atwood (Anchor) •	6	5	6	7	-	-	-	-	4	8	10	7
Ready Player One , Ernest Cline (Broadway) •	-	-	12	-	-	-	-	-	-	-	-	-
Artemis , Andy Weir (Broadway) •	-	-	-	-	20	21	25	-	8	-	-	-
1984 , George Orwell (Signet)	-	-	-	-	-	-	-	-	6	13	3	6
Jurassic Park , Michael Crichton (Ballantine)	-	-	-	-	-	-	-	-	9	-	8	-
Lincoln in the Bardo , George Saunders (Random House) •	-	-	-	-	-	-	-	-	11	-	-	-
Fahrenheit 451 , Ray Bradbury (Simon & Schuster) •	-	-	-	-	-	-	-	-	14	12	11	-
Harry Potter: A Journey Through A History of Magic , British Library (Levine) •	-	-	-	-	-	-	-	-	15	14	15	13

Children of Blood and Bone by Tomi Adeyemi, **The Fates Divide** by Victoria Roth, and **Thunderhead and Scythe** by Neal Schusterman made the hardcover YA list. **Ender's Game** by Orson Scott Card, and **Harry Potter and the Sorcerer's Stone**, **Harry Potter and the Chamber of Secrets**, **Harry Potter and the Prisoner of Azkaban**, and **Harry Potter and the Goblet of Fire** by J.K. Rowling made the mass market/trade paper YA list. See *Locus Online* for weekly charts of genre books on these and eight other general bestseller lists!

• trade paperbacks

NEW & NOTABLE

Peter F. Hamilton, **Salvation** (Del Rey 9/18) Space opera, intrigue, and complex worldbuilding fill this first novel in the Salvation Sequence, a trilogy following three timelines ranging from less than 200 years ahead to the far future, this time focusing on investigators studying a crashed alien spaceship with a sinister cargo discovered in 2204 at the edge of human space.

Joanne M. Harris, **The Testament of Loki** (Saga Press 5/18) The Norse gods find a way to escape their post-Ragnarok purgatory by sharing the minds of humans who remember them, in this entertaining sequel to **The Gospel of Loki** and the fourth volume in the Rune series.

Mary Robinette Kowal, **The Fated Sky** (Tor 8/18) The alternate history Lady Astronaut duology wraps up with this second volume following Dr. Elma York on her historic path to Mars in the 1960s, a gripping prequel to Kowal's popular novelette "The Lady Astronaut of Mars".

Gerson Lodi-Ribeiro, ed., **Solarpunk: Ecological and Fantastical Stories in a Sustainable World** (World Weaver Press 8/18) Ecological SF gets a Brazilian slant in these nine stories looking at sustainable energy in the future or alternate worlds. Groundbreaking when originally published in Brazil in 2012, this anthology appears here for the first time in English, translated by Fabio Fernandes.

Patrick Ness, **And the Ocean Was Our Sky** (HarperTeen 9/18) Whales tell their story of hunting a legendary monster, the human Toby Wick, in this young-adult novella, a dark and marvelously strange inversion of Melville's **Moby-Dick**, set in a world where whales have their own ships and harpoons, evocatively illustrated by Rovina Cai.

Tim Pratt, **The Dreaming Stars** (Angry Robot 9/18) The second volume in the acclaimed Axiom space opera series about the crew of the *White Raven* and their efforts to save humanity from the ancient, hibernating aliens of the Axiom. "It has the atmosphere of pulp space opera, and a gleeful approach to the big ideas (and the big furniture) of science fiction." [Liz Bourke].

Philip Pullman, **Dæmon Voices: On Stories and Storytelling** (9/18) The noted author offers 32 essays on writing and storytelling, with looks at the writing process, the works that influenced him, and the interplay of story and fiction with science, religion, and education. First published in 2017 by David Fickling Books in the UK.

Brandon Sanderson, **Legion: The Many Lives of Stephen Leeds** (Tor 9/18) This collects the three novellas in Sanderson's fascinating action series about the famous genius Stephen Leeds, who compartmentalizes his vast knowledge into a group of people only he can see, and has to interact with as

if they are real. This adds the thrilling new novella **Lies of the Beholder**, which finds the system breaking down, just as a lead comes in on a woman Leeds desperately needs to find.

V.E. Schwab, **Vengeful** (Tor 9/18) The superhero action returns in this thrilling sequel to **Vicious**.

Shaun Tan, **Tales from the Inner City** (Levine 9/18) Shaun Tan's world is like no one else's, and his delightful, often surreal art combines powerfully with 23 strange stories and two poems in this young-adult collection about urban animals, including high-rise dwelling crocodiles, giant snails, and bears with lawyers.

Sheldon Teitelbaum & Emanuel Lottem, eds., **Zion's Fiction: A Treasury of Israeli Speculative Literature** (Mandel Vilar Press 9/18) Israeli SF since the mid-1980s is showcased in this anthology of 16 stories (some translated from Hebrew and Russian), by authors including Gail Hareven, Nava Semel, and Lavie Tidhar, with an introduction on the history of Israeli SF by the editors.

Greg van Eekhout, **Voyage of the Dogs** (Harper 9/18) Dogs stranded on a damaged spaceship work to get to their destination in this fun middle-grade SF adventure, good for dog lovers of all ages. ■

AUDIBLE.COM (AUDIO)

SCIENCE FICTION

- 1) **Mavericks**, Craig Alanson (Podium Publishing)
- 2) **Ready Player One**, Ernest Cline (Random House Audio)
- 3) **The Stand**, Stephen King (Random House Audio)
- 4) **1984: New Classic Edition**, George Orwell (Blackstone Audio)
- 5) **Dune**, Frank Herbert (Macmillan Audio)
- 6) **Columbus Day**, Craig Alanson (Podium Publishing)
- 7) **We Are Legion: We Are Bob**, Dennis E. Taylor (Audible Studios)
- 8) **The Hitchhiker's Guide to the Galaxy**, Douglas Adams (Random House Audio)
- 9) **Salvation**, Peter F. Hamilton (Tantor Audio)
- 10) **The Martian**, Andy Weir (Podium Publishing)

FANTASY

- 1) **The X-Files: Cold Cases**, Joe Harris, Chris Carter & Dirk Maggs (Audible Studios)
- 2) **A Game of Thrones**, George R.R. Martin (Random House Audio)
- 3) **Differently Morphous**, Yahtzee Croshaw (Audible Studios)
- 4) **Good Omens**, Neil Gaiman & Terry Pratchett (HarperAudio)
- 5) **Legion: The Many Lives of Stephen Leeds**, Brandon Sanderson (Macmillan Audio)
- 6) **A Clash of Kings**, George R.R. Martin (Random House Audio)
- 7) **A Knight of the Seven Kingdoms**, George R.R. Martin (Random House Audio)
- 8) **The Fellowship of the Ring**, J.R.R. Tolkien (Recorded Books)
- 9) **The Land: Founding**, Aleron Kong (Tamori Publications)
- 10) **The Hobbit**, J.R.R. Tolkien (Recorded Books)

SMASHWORDS (EBOOK)*

SCIENCE FICTION

- 1) **The Echoes of Sol: Books 1-3**, Charissa Dufour
- 2) **Where the Light Enters**, Kathy Miner
- 3) **The Journey is Our Home**, Kathy Miner
- 4) **Cipher Hill**, Joseph R. Lallo
- 5) **Lucifer's Star**, C.T. Phipps
- 6) **Gone: Surviving the Zombie Apocalypse**, Shawn Chesser
- 7) **The Calderan Problem**, Joseph R. Lallo
- 8) **The Survivalist (Battle Lines)**, Arthur T. Bradley
- 9) **The Survivalist (Last Stand)**, Arthur T. Bradley
- 10) **The Survivalist (Madness Rules)**, Arthur T. Bradley

FANTASY

- 1) **Fear University Series (Books 1-3 + Novella)**, Meg Collett
- 2) **The Mapmaker's Apprentice**, CJ Archer
- 3) **The Ink Master's Silence**, CJ Archer
- 4) **Nocturne**, Kat Ross
- 5) **Dragon's Claw**, Karen Chance
- 6) **Underlord**, Chanda Hahn
- 7) **The Apothecary's Poison**, CJ Archer
- 8) **Apocalyptic**, Trina M. Lee
- 9) **Solis**, Kat Ross
- 10) **The Magician's Diary**, CJ Archer

BARNES & NOBLE (PRINT)

HARDCOVERS

- 1) **An Absolutely Remarkable Thing**, Hank Green (Dutton)
- 2) **The Fall of Gondolin**, J.R.R. Tolkien (Houghton Mifflin Harcourt)
- 3) **Vengeful**, V.E. Schwab (Tor)
- 4) **Legion: The Many Lies of Stephen Leeds**, Brandon Sanderson (Tor)
- 5) **Serpentine**, Laurell K. Hamilton (Berkley)
- 6) **Magic Triumphs**, Ilona Andrews (Ace)
- 7) **Brief Cases**, Jim Butcher (Ace)
- 8) **The Poppy War**, R.F. Kuang (Harper Voyager US)
- 9) **Spinning Silver**, Naomi Novik (Del Rey)
- 10) **Salvation**, Peter F. Hamilton (Del Rey)

PAPERBACKS

- 1) **A Game of Thrones**, George R.R. Martin (Bantam)
- 2) **The Name of the Wind**, Patrick Rothfuss (DAW)
- 3) **Ender's Game**, Orson Scott Card (Tor)
- 4) **The Hitchhiker's Guide to the Galaxy**, Douglas Adams (Del Rey)
- 5) **The Hobbit**, J.R.R. Tolkien (Del Rey)
- 6) **Dune**, Frank Herbert (Ace)
- 7) **The Last Wish**, Andrzej Sapkowski (Orbit US)
- 8) **The Way of Kings**, Brandon Sanderson (Tor)
- 9) **Mistborn**, Brandon Sanderson (Tor)
- 10) **The Wise Man's Fear**, Patrick Rothfuss (DAW)

TRADE PAPERBACKS

- 1) **Fahrenheit 451**, Ray Bradbury (Simon & Schuster)
- 2) **Artemis**, Andy Weir (Broadway)
- 3) **The Fifth Season**, N.K. Jemisin (Orbit US)
- 4) **The Ultimate Hitchhiker's Guide to the Galaxy**, Douglas Adams (Del Rey)
- 5) **The Hobbit**, J.R.R. Tolkien (Houghton Mifflin Harcourt)
- 6) **The Last Wish**, Andrzej Sapkowski (Orbit US)
- 7) **A Darker Shade of Magic**, V.E. Schwab (Tor)
- 8) **Bloody Rose**, Nicholas Eames (Orbit US)
- 9) **Dune**, Frank Herbert (Ace)
- 10) **Neverwhere**, Neil Gaiman (Morrow)

MEDIA & GAMING-RELATED

- 1) **Timeless**, R.A. Salvatore (Harper Voyager US)
- 2) **Star Wars: Solo**, Mur Lafferty (Del Rey)
- 3) **Star Wars: Thrawn: Alliances**, Timothy Zahn (Del Rey)
- 4) **Halo: Silent Storm**, Troy Denning (Gallery)
- 5) **Marvel's Spider-Man: Hostile Takeover**, David Liss (Titan US)

* **About this list:** Every month, Smashwords reports the Top 20 Bestselling Science Fiction and the Top 20 Bestselling Fantasy titles based on gross dollar sales. Sales from the previous month are aggregated across Smashwords' global network of ebook retailers and public library platforms, including iBooks, Barnes & Noble, Kobo, Scribd, Gardners, OverDrive, Odilo, Baker & Taylor, the Smashwords store, and others. Smashwords is the world's largest distributor of ebooks by indie authors.

We're already collaborating on this – we have to write this together.' So sitting there, we divvied up the chapters – you know, 'I'll write this one, you'll write this one.' Then we went into what I call 'abashed collaborator mode' – which is, over the next couple of years, whenever we saw each other on the circuit, we did the usual, 'Oh, hello,' and we'd hug and embrace, and we'd chat and we'd hang with our friends, and then somewhere, like 20 minutes into it, one or the other of us would lean in and murmur, 'Have you done anything on that thing?' Person B would say, 'No, I haven't.' Then person A would say, 'Oh, thank God, I haven't either.' Then it would all be okay. Because we were not actually doing what we said we were going to do.

"Finally what got us out of that sad state of affairs and into actually working on it was that we spent money and time and were together for a week in Tallahassee FL. We said, 'This is the only way this is ever going to actually happen.' Our idea at the time (foolish youth) was that we

do our Kuttner & Moore thing in the suite, the writing just galloped along, comparatively. We'd had the shared experience and we were reading each other's minds. Now it's hard for us even to remember who wrote what. I wrote a long sequence in the gambling den, because I had charge of Levi, the boy, who's the son of the young woman from chapter one, but that was just because I knew a lot of stuff about gambling dens in the day. I just knew I wanted to set a scene there, and I couldn't figure out why, but I somehow got Levi into this place. When I sent her that chunk, I said, 'I freely concede this was like naked research time for me, and I'm not sure it fits the story at all.' I said, 'If you think it doesn't fit, just take it out, and I will make it the kernel of another story. Maybe it just belongs somewhere else.' She said, 'No, I like this. I'm going to work on it.' When it came back to me, she had rewritten the whole thing – I mean, it was still mine, but she had threaded material throughout. I don't think she changed my language – she just included all these references and characters and things like that, and just wove it into the whole narrative

I have gone back through a lot of my stories and found a common thread – it's the nature of belief. What do you choose to believe in? What do those beliefs drive you to do and think? How do you reconcile your world with these beliefs?

were just going to sit there and bang out the copy and finish the thing by the end of the week. We were going to be C.L. Moore & Henry Kuttner – we were going to just sit there and do it. Like Leigh Brackett and Faulkner in that cottage at Warner Brothers.

"What actually happened was better than this fantasy, because we spent the whole week researching together and spending days at the Florida archives, where I got to handle the actual typewritten Zora Neale Hurston manuscripts for the WPA Guide, with all the folklore in it. We went all over the Wakulla Springs lodge, which is still there as it was in the '40s and '50s. We rode the tour boat and heard the spiel of the guide. We trespassed like hell all over the woods and swamps and sinkholes and cemeteries all around there, up and down dirt roads, and general stores, and things like that. So many people since have come up to us and said either that they are from that area and we really nailed it, or that they have never been there but they felt they had been, because the story is so tactile and immersive about the landscape and the climate. I really think that's what made the story. The two of us were there, we actually saw the place, and we realized all the shadings of the story that we wanted to tell.

"Once we got back, even though we didn't

that we were telling. Now not only did it not look extraneous to me, it felt like an intrinsic part of the whole. I just admired that to no end – I really did. She'd done a great editing job.

"At the time, *Tor.com* had an absolute limit for the word count of stories they would publish. We had not considered *Tor.com* as a result, because the story was so long, like 35,000 words or something. We thought it was going to be a chapbook with a small press, but that fell through. Because it was Klages's idea, she not only had final edit on it, she also had say in collaboration with me over where we sent it. She said, 'You know, I'm just going to try *Tor.com* anyway.' She emailed Patrick Nielsen Hayden and said, 'Hey Patrick. Andy Duncan and I have finished this thing. It is twice as long as your maximum word count, and you're probably not interested, but if you would like to see it, no one else has, and we will send it to you.' Five minutes later, Patrick emailed and said, 'Send it to me.' A couple days later he bought it.

"**Wakulla Springs** came out in October 2013, and you can still read it in the archive at *Tor.com*. In the next year or so after that, *Tor.com* Publishing announced its novella line, and they picked **Wakulla Springs** and Kai Ashante Wilson's brilliant **The Devil in America** – an interesting two choices, all about race relations

– and those two, they printed up as tiny hardcovers to give away at World Fantasy in 2015. Then came the novella line and the rest, as they say, is history. Ellen and I give ourselves some credit, because we think the attention our novella got certainly helped, and solidified their resolve to do the line. Neither Ellen nor I ever had a story that was on every final ballot before – it was on the Locus Awards final ballot, the Nebula final ballot, the Hugo final ballot – and it just kept accumulating. Of course, we were Locus losers, Hugo losers, and Nebula losers, all year long. But then came the World Fantasy Awards, where we were finalists too, and then we won.

"The odd thing is that I was on the World Fantasy jury that year, and I said early on, when the jury convened, 'I do have one work coming out this year, and my assumption is it's not going to be eligible for anything.' The administrators and my fellow jurors said, 'No. Just don't vote in that category. If it winds up on the ballot, just stay out of that category. You're not a part of that conversation, and we will do it behind your back.' That's what happened. I think it may have been the voters' choice to go on the ballot in the long fiction category. I knew nothing about it. There was an absolute firewall. That was a very happy time, when the two of us got to make our speech and wave our awards around. That was my third World Fantasy Award, but my first in more than a decade, and it was Ellen's first World Fantasy Award.

"Ever since, we have been talking about this other thing that we want to do, a very different project, but we're still in the phase of saying, 'Have you done anything?' 'Not yet.' We are still in cahoots. There are so many collaborations in our field in particular, famous ones through the years, one-off collaborations, and also prolific collaborations – and you hear all sorts of conflicting advice from people. There's the famous old caustic remark that Fred Pohl used to say, that collaboration was twice the work for half the money. There is something to be said for that. I've also heard people say that you shouldn't collaborate with friends, because it's better to collaborate with people you have only a professional relationship with. Klages and I were friends when we went into this, and I guess there are a lot of ways it could have gone south – we could have fallen out or had hard feelings – but in fact, it only brought us closer together. It was like having a kid together, in a way, over all that time. We've been closer than ever, ever since. It's not like either of us were newcomers. We each had our own reputations, our own followings, our own bodies of work, our own independent careers. We weren't dependent on each other. There was also no inequality there. We felt like peers, in every sense.

"**Wakulla Springs** really seems to have some traction, for whatever reason, which is gratifying. The first conversation I ever had with Amal El-Mohtar was at World Fantasy the year after the story came out. Klages and I were just standing around talking with each other about something, and Amal came up and put her hands on us and said, 'Oh my God, you guys,' and began quoting from the novella – from memory. From memory! I don't even remember which part – but that has never, before or since, hap-

pened in my writing life. That's when we realized we had something more than just another story out there. You get that occasionally. As Stephen King famously advised Neil Gaiman when he was young, 'You should enjoy this.' So rather than anticipating that ever happening again, I just decided, 'I will enjoy this.' We're still enjoying it. The new PS hardcover edition, published in 2018, includes a long collaborative essay by Klages and me on how we did it, since we're asked about it so often.

"My only previous experience of fiction collaboration, beyond those round-robin stories you would pass along in study hall when you were bored, was in the pioneering e-zine *Event Horizon* in 1999, when Ellen Datlow was editing it. She was doing these round-robins, where she would get four or five people and they would commit to publishing a serial story in installments, like two chapters a week. The *Encyclopedia of Science Fiction* talks about this period of experiment, and says the only one that really worked, in their opinion, is the one I was involved with, 'Green Fire'. It was Eileen Gunn's idea – the people Datlow picked were Eileen Gunn, Michael Swanwick, Pat Murphy, and me to collaborate on this thing. Eileen had an idea about Heinlein, Asimov, Sprague de Camp, and Grace Hopper, the computer pioneer, all together at the Philadelphia Navy Yard during the war, which is real, and involved with the Philadelphia experiment, which is not real, and it goes wrong and they all have to figure things out – it was such a nutty idea that we were all on board.

"One of the things Swanwick (who had done a lot of collaborations) said at the outset was, 'The first thing you need to do before you start anything is decide who's going to have the final edit, because otherwise it could just circulate forever.' In this case because the idea was Eileen's, we decided Eileen should have the last word. The story has been republished since – in *Asimov's*, and in one of Eileen's collections. It was sort of a dry run, now that I think about it, for *Wakulla Springs*, where we divided up the chapters by characters.

"For 'Green Fire', Eileen said, 'I love Asimov, so I'm going to write the Asimov sections.' Pat Murphy said, 'I'm obsessed with Grace Hopper, so I'm going to write the Grace Hopper sections,' and Swanwick said, 'I don't want to pick any of the characters, but I'll do the standalone sections where I up the ante or throw obstacles in the path.' Then there was a silence, and I said, 'Well, I'll take Heinlein – sure, why not?' I was interested in Heinlein – I really got into the Heinlein chapters, trying to think like Heinlein, which is a very fun exercise. I don't necessarily encourage it in daily life, but it was a great experiment to think about all these plot contrivances as Bob would have looked at them at the time. He was like, 'My God, we're going to make this work' – I wrote this sort of caricature of Heinlein's own 'competent man' character. That was a lot of fun, and it revived my interest in Heinlein.

"New Frontiers of the Mind', my new novelle, came out in *Analog* in the July-August issue. This is my fantasy of John W. Campbell Jr. in J.B. Rhine's ESP lab at Duke in the 1930s,

where Campbell is the prodigy who strides into the office. He's already the incipient hectoring autodidact science fiction editor, and it's about his relationship with the famous parapsychology professor. We know they were at Duke at the same time, and for years I had this knowledge in the back of my head, and thought, 'Isn't that interesting. I wonder if they knew each other.' Then I found a fan letter from Campbell written to Rhine in the 1950s. Basically it was this great, quintessentially Campbell letter, where he said, 'You and I are involved in the same great work. We are colleagues.' Campbell says, 'You don't know me, but when I was a student I participated in some of those test runs of the ESP test.' At the time, the grad students in Rhine's lab were going to all the fraternities and classes and doing all these card runs – it was like a campus craze for a few weeks there. That's the smoking gun that they never actually met – not at that point, anyway. From the moment I saw that letter, I immediately thought, 'What if they had? How would that have gone?' That freed me up to invent things.

"Years ago I went to Lawrence KS to help out at the Center for Science Fiction Studies, as I often do. We were at a party at the paleontologist Larry Martin's house – that's how I got my photo taken with a prehistoric possum skull, which seemed very appropriate. James Gunn, one of my sensei, one of my heroes, was sitting there, and Jim suddenly asked, 'Well, Andy, what are you working on? What are your ideas?' I told him this Campbell idea – oh, he was excited. He asked me all these questions and we talked it out and brainstormed it. He said, 'You know, I actually started a novel inspired by Rhine and his work, but I never finished it. Somewhere I have the manuscript.' I said, 'I wish you had it at hand, because if I had that I would be sure to put in an Easter egg, one or two lines from the book.' Unbeknownst to me, the next day he had poor Michael Page come over and go down in the basement and rummage through every file cabinet until he finally found this old manuscript and sent it to me. A couple of sentences in the novelette are lifted, intact, from that half-century-old Jim Gunn manuscript.

"I so admire Jim Gunn's stories, but Jim Gunn stories and Andy Duncan stories are rather different things. We talked it all out, and Jim said, 'Andy, you need to write this story. It will not only be a good story, but it will be an Andy Duncan story. When you have finished it, send it to *Analog*. Send it to Campbell's magazine. Tell them I told you to send it.' He waved his hand like a magician and said, 'No power will prevent their taking it.' I did that, and invoked Jim, and they did take it. When I finished it, I sent Jim the full draft. He read it that day and made the single best editorial suggestion for it, where he said, 'Just rearrange these scenes here. It would be a stronger opening if you began here and then backed up, rather than doing it chronologically.' Then I took the story to the Sycamore Hill Workshop, and everybody had many helpful things to say – I love that group – and when they were all done, I said, 'Well, I cheated, and Jim Gunn has already read this, and he suggested swapping these scenes.' All 15 people in the room immediately said, 'Oh,

he's right. Do that. That's a great idea.' No one had thought of it until that moment. All credit to Jim Gunn for that.

"The story was in *Analog* alongside an excerpt from Alec Nevala-Lee's terrific new biography of Campbell, which I am reading, and it's a spellbinder so far. I told Alec yesterday that Heinlein had just signed up at the Naval Yard – in the middle of the book, that's where I was – and Alec said, 'Oh, it gets really good from there.' Which he probably should not have said. I think it's really good already.

"My next collection, **An Agent of Utopia: New and Selected Stories**, has two new novelles in it. It will debut at World Fantasy. I love Small Beer – I love everything they do. My two previous collections, which I'm very proud of, have always been very hard to find – they were expensive, boutique hardcovers for a very specific trade – basically, dealers' rooms. This one, because it is Small Beer, is going to be my first paperback collection, my first ebook collection, and my first with serious distribution, so you can find it everywhere. I hope it works out very well for Gavin Grant and for everybody at Small Beer.

"I selected the stories. I kept expecting Gavin to say, 'No, let's do this, let's do that.' I sent him my selection, and he just okayed it. In fact, he even okayed the order I sent them in. What we did was talk out the idea for it, because he said, 'I don't want this just to be volume three of your collected stories. I don't want it to be just everything that's come out since the second collection. I want it to be a sampling of the first two, because we're introducing you to people who aren't familiar with you.' A lot of people pick up Small Beer books that don't see these other publications. He said, 'I want there to be new material in it, but I also want there to be a sampling.' Not a 'Collected Stories' – because we only had so much space – but he said, 'Go through your previous stories and pick the ones that you are proud of, that you want to highlight, that are on the shorter end,' because we already knew the two new stories were going to be novelles, so that's a chunk of the book right there.

"I left out the novellas – that meant no 'The Chief Designer', which is one of the award winners – but I included the other two award winners, 'The Pottawatomie Giant' and 'Close Encounters'. I put in 'Beluthahatchie' because that launched my career. People still come up and talk about that one. I included 'The Map to the Homes of the Stars' and 'The Big Rock Candy Mountain' and 'Daddy Mention and the Monday Skull', none of which got the attention I thought they deserved, because I love them. I included some things that did get attention, such as 'Zora and the Zombie'; 'Senator Bilbo' (which for a time was my most reprinted story; 'Close Encounters' has since beaten it); and 'Unique Chicken Goes in Reverse.' I submitted that one to the first volume of Jonathan Strahan's Eclipse series, thinking, 'This is the strangest thing I have ever written, and there's no way anybody in the genre's going to buy it. But I'll send it to Jonathan, and see what he says.' He not only took it, he made it the first story in the first volume of this anthology series. This was

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like his declaration, 'Here's what this series is going to be!' It wound up on the Nebula ballot, and I was very happy – but it confused the hell out of a lot of people.

"I had foolishly looked at an online discussion about the story, which – no good can come of that. There I was, reading all these people complaining about it – how it wasn't science fiction, wasn't even fantasy, what was the fantastical element, was it a Southern Gothic story, was it a story about religion, was it this and that – and it was not just strangers and fans, but there were editors and writers discussing the story. By the time I saw it, the thread had gone on for days. The old Hollywood dictum is, 'Just spell my name right' – all publicity is good, so I was gratified, but some of the comments were dismaying to me, of course. Then the whole thread ended with a Gardner Dozois post. He had read through the whole thread, and he posted, 'I'll tell you what kind of story this is: it's an Andy Duncan story. That's all it needs to

get in a Harlan conversation. Then he said, 'Oh! Okay then!' He changed the subject and talked for another hour, and wound up reading aloud a review of Susanna Clarke's **Jonathan Strange & Mr. Norrell**, which he hated, and which the *LA Times* had paid him to write and then killed without publication because it was so scathing. He read me the whole thing, the whole 2,000 words or whatever, and in the middle I interrupted and said, 'Harlan, is that what you're doing? Are you just calling everybody you know, everybody on the Rolodex, to read this thing, because the paper won't print it?' He said, 'Shut up! Shut up! I'm not done!' He read the rest of it and then he went on to other things. For all these reasons, why not include 'Unique Chicken Goes in Reverse'?

"Another story in the collection, 'Slow as a Bullet', was in the last volume of Strahan's Eclipse series. I've always been very proud of it, and I thought of it as my *Analog* story (until my actual *Analog* story came around) because it's completely tall-tale fantasy nonsense, but it has this essentially *Analog*-like engineering question at the core, which is: if you're going

that piece of scratch paper, 'Title: An Agent of Utopia.' I had no idea what the story was, and it took me a long time to figure it out. More's book is famously ambiguous and subject to multiple interpretations, but it has to be at least half ironic and tongue-in-cheek. In the middle you find out that while the Utopians can't sully themselves with violence, they're happy to hire mercenaries and lesser mortals to do their dirty work, and in lieu of warfare, they do a lot of it via assassination, like black ops, covert CIA stuff, really. More was well familiar with all the bloody statecraft of the 16th century.

"I thought the agent of Utopia would be an assassin. The agent of Utopia would be somebody doing wetwork – which is so not what we think of when we say 'utopia,' which is why it fascinated me. Later, when I realized what the agent's mission would have to be, and how the agent would get sidelined and sidetracked – that's when the story really came together. One reason I went to the London Worldcon in 2014 was so I could spend a day at the Tower of London. I just immersed myself – I walked the parapets and the tunnels and stood for hours feeling the walls and examining the tapestries and exploring, trying to imagine what all this would have been like in that earlier century. The story was really helped by that, too.

"My story is not as ambiguous as More's text, but there is a lot of ambiguity in there. I loved having these breath-catching moments of cataclysmic violence. I do readings from it, even though the voice is very much not my Southern, how-y'all-doin' voice. It's great to hear people gasp when something gross happens. I have a friend who is very Catholic, and we were talking about this story, and he tactfully reminded me that in his church, More is a saint. Because he's rather less than saintly in my story, and what I do to him in the course of the story may thus be seen as blasphemous. I said, 'Well – yes, I know.'

"The other new story is titled 'Joe Diabo's Farewell', about a Mohawk steelworker in 1920s Manhattan, who winds up going to the world premiere of a movie about Custer, and Custer's Last Stand – a movie that existed but no longer exists. It's one of the lost films, *The Flaming Frontier*, and there are no known copies left, but, by God, everything about that movie in the story is accurate, as near as I can tell. My idea was that the theater would recruit 'real Indians' to come and participate in the premiere, to wear the headdress and so forth. My immediate thought was, 'No real indigenous person actually showed up for this.' They would get everybody in New York who needed a spare buck. My protagonist is the only actual indigenous person there.

"I think a lot of people are going to feel like they have a stake in both of these stories, and that appeals to me. It's scary, and it's daunting, but on the other hand, maybe we'll have another long comment thread, like that one about the chicken story. Years ago, I did a reading from 'Close Encounters', when NC State had me back as an alum for their reading series. It was a wonderful audience there in Thompson Theater at NC State, because it was the best representation of my life there. There were family members on my side and Sydney's; there were classmates of

I thought the agent of Utopia would be an assassin. The agent of Utopia would be somebody doing wetwork – which is so not what we think of when we say 'utopia,' which is why it fascinated me.

be, and that is reason enough for it to be on any ballot and at any place.' I thought, 'Yes, exactly. My champion.' One of my many memories of Gardner. I'll always remember him.

"Harlan Ellison called me about that story. One of my many Harlan memories. One Saturday night, Sydney comes downstairs to my office toting the landline phone: 'It's for you.' She wanted to surprise me, and she did. I said, 'Hello?' and this very familiar voice began as it always began, during the half dozen times he called me through the years. As usual, Harlan Ellison began, 'Okay, Duncan.' It was like, 'You've really done it this time.' That was how every phone call started. Every three years he would call. He said, 'Okay, Duncan. I keep hearing about this damn chicken story. "You need to read Duncan's chicken story. What do you think about that chicken story?" So I finally read the chicken story. Duncan, I want you to tell me what that story's about.' There was no thought involved. Instinct kicked in from my years of teaching undergraduates and dealing with student questions I had no answer to. My reflex response was, 'What do you think it's about?' He said, 'Well, what it seems to me is' – and he talked for 15 minutes, analyzing it and talking about the themes and all this, and who knows what he said. When he was done, I said, 'Harlan, I think that's it. I think you've got it. That's exactly what I intended.' There was an unanticipated silence, which you did not usually

to make a very slow bullet so that you can out-run it as you have boasted you could do, what ingredients would have to go into that slow bullet? Molasses, clearly. Grass growing. Paint drying. And so forth. I love the description of this ridiculous slow bullet while everybody observes its progress and the whole town turns out to follow it, as it slowly goes through fenceposts and things like that – I thought that was just a complete hoot.

"The two original novelettes were not done at the time I selected the stories, but I knew one of them was going to have the title 'An Agent of Utopia', because I had that one in my head. It's about the assassin sent by the rulers of the island land of Utopia on a secret mission to the tower of London to rescue Thomas More. That story was in my head for many years. Somewhere in one of my boxes – I never throw anything out – is a scratch page of ideas from my grad school days at NC State, when I was one of John Kessel's students, from 1993 to 1995. I was a graduate teaching assistant at the time, and periodically, professors clean off their shelves and set out a box of free books they've culled. I looked down at one of the free boxes and there was this battered paperback critical edition of More's *Utopia*. I thought, 'Hm. There's some proto-science fiction for you – I should probably read that.' I picked it up and read it off and on for the next couple of years, but that day I got back to my apartment and wrote down on

mine, professors of mine; there were science fiction friends; there were folks from my newspaper days and community-theater days who came over from Greensboro. It was this wonderful full house of people who had known me for decades, along with strangers and students and so on. I read parts of 'Close Encounters', and two of the cousins – who are very religious, far more than I've ever been – came up to me after and said, 'We just loved the story, and are going to read the rest of it.' They had been discussing how it was, in effect, a story about religion and faith, the loss of faith and regaining of faith, and they made a very persuasive case for that. I said, 'Yes, sure. That's one way you could read it.'

"This is one of my odd-feeling prolific periods. A year ago Gardner commissioned a new Pearleen Sunday novelette. He did not ask for a new Pearleen Sunday novelette specifically. He always said, 'Send me anything.' As he said on that thread about 'Unique Chicken', an Andy Duncan story was good enough for him, and he bought so many stories from me. He was happy, delighted with anything I sent him. I sent him a Pearleen Sunday story titled 'The Devil's Whatever', written in some haste so it could get into his anthology, **The Book of Magic**. I'm so glad to be in it now, because it's looking like the last anthology out with the Dozois name on it. It turns out to be a crossover with 'Beluthahatchie', because I needed the Devil in it. I have threatened throughout the Pearleen Sunday sequence to introduce the Devil, because Petey Wheatstraw, who is the Devil's son-in-law, is

prominent in each story, but now I finally had to roll out the Devil, and I could not think of a better Devil than the one I had in 'Beluthahatchie'. Now, to my dismay, the whole Pearleen Sunday universe I'm putting together is the same as the 'Beluthahatchie' universe, somehow. All this is getting more complicated.

"I just sold Sheila Williams at *Asimov's* a novelette, too, titled 'Charlie Tells Another One', which has the Appalachian foothills, tall tales, murder ballads, all sorts of the usual, and I'm very proud of that. She's going to put that in the September-October issue of *Asimov's* next year, 2019 – the Halloween issue.

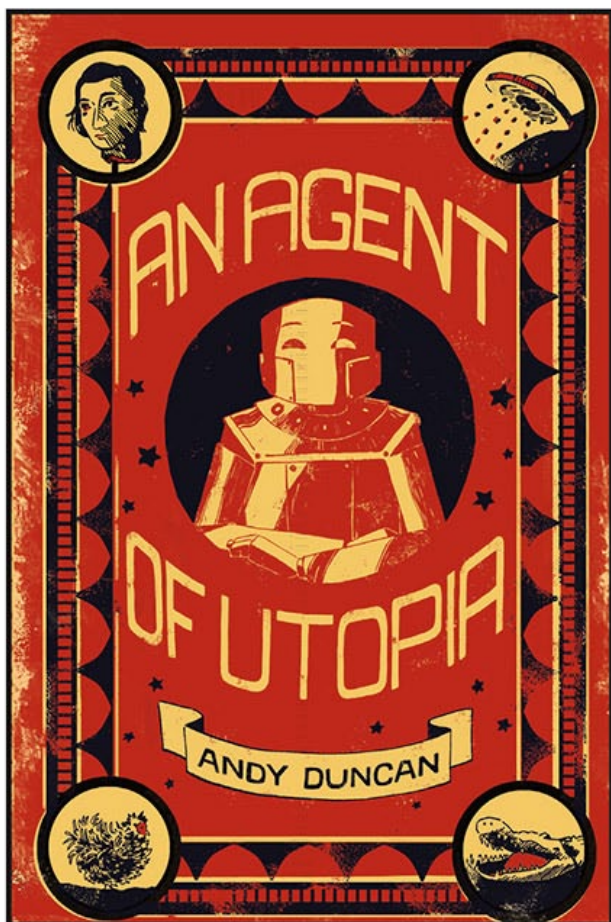
"I've always loved the novelette and novella length – it is often said, in a clichéd way, that the novella is the ideal venue for science fiction and fantasy. I've always found it ideal for any fiction. You have this depth of focus where you can include all these supporting players, and make the setting as vivid as you can get it, because you have the length in which to do that. You can work in all these hints of all these other storylines playing out, and all this other history that has happened, because you have the space. You have more freedom than you do with the short story or with flash, yet you can read it in a sitting.

"I have gone back through a lot of my stories and found a common thread – it's the nature of belief. What do you choose to believe in? What do those beliefs drive you to do and think? How do you reconcile your world with these beliefs? How are your faiths challenged? How are those

faiths changed? The character in 'Joe Diabo's Farewell' realizing there's some vital part of his heritage that he's lacking somehow, and confronted with cartoons in store windows and all this racist iconography. Obviously, in 'An Agent of Utopia' – what do the Utopians believe about an afterlife? What did More believe about an afterlife and his role in it? 'Beluthahatchie' is an afterlife story. 'Unique Chicken Goes in Reverse' is about a child's notion of Jesus Christ, and how that challenges a young priest's notions. In 'Close Encounters', Buck Nelson fervently believes in Bob Solomon, even though that makes him a laughingstock with the scientists. It comes up over and over and over – all my United Methodist Youth Fellowship upbringing, which I've otherwise moved far beyond, is everywhere in my work. It's like one of those thought-experiment, philosophical discussions you'd get into at Sunday school when you were 15 or 16. During all our long conversations about fiction and life at NC State, periodically John Kessel would lean forward and say, 'Are you sure you were never Catholic?' Because we had so many shared ambivalences and obsessions. That's part of what makes an Andy Duncan story.

"For all the bizarre and grotesque comedy and tall tale elements and outright lies that are happening – I hope there's something truthful underneath all my work, that carries you along and stays with you. That's the best I can do, really. That's the best anyone can do."

—Andy Duncan ■



ANDY DUNCAN, *AN AGENT OF UTOPIA*:
NEW AND SELECTED STORIES

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— *Publishers Weekly* (starred review)

★ "Whatever the topic, all of Duncan's fictions are united by an evocative, playful, and deeply accomplished storytelling style. Highly recommended."

— *Booklist* (starred review)

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WORLDS BEYOND HERE

OCT 12, 2018-SEP 15, 2019

THE EXPANDING UNIVERSE OF APA SCIENCE FICTION • WING LUKE MUSEUM • SEATTLE WA



Reception crowds with mural by Simon Kono



Ted Chiang with *Arrival* exhibit

The Wing Luke Museum of the Asian Pacific American Experience in Seattle is home to “Worlds Beyond Here: The Expanding Universe of APA Science Fiction”, on view October 12, 2018 - September 15, 2019. Hugo Award winning managing editor of *Uncanny*, Michi Trota, who wrote the text for the exhibit, said, “This exhibit means a great deal to me because much of my own journey in learning to understand what my identity as an Asian American, as a Filipina, means to me has been deeply interwoven with my love for science fiction.” Artists included Solomon Enos, Simon Kono, James Ng, Christian Pearce, June Sekiguchi, Tamiko Thiel, Frank Wu, and others, including *Locus* design editor Francesca Myman. Firelady Films designed an interactive VR experience for the show called *Dark Shapes*, based on E. Lily Yu’s story “The Wretched and the Beautiful”, and *Real Artists* by Cameo Wood, based on the story by Ken Liu, was showing. The exhibit community partner was Clarion West; the Community Advisory Committee included Betsy Aoki, Yang-Yang Wang, E. Lily Yu, and many others. ■



“Silkpunk Grasshopper Legs”
by June Sekiguchi



E. Lily Yu



“Alien Identities, Immigrant Stories”: father-son display from Henry Lien and Fong-Chi Lien



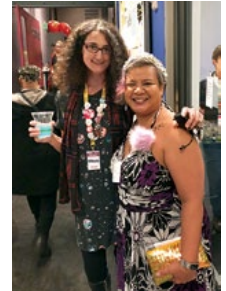
Tamiko Thiel with
“Connection Machine”



Jesse Stewart, Brooks Peck,
Adrienne Fox



Yang-Yang Wang, E. Lily Yu, Rashida Scholz,
Joanne Rixon, Misha Stone, Curtis Chen



Curator Mikala Woodward,
Michi Trota

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Magazines Received

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signed and includes original fiction by Chris Willrich, Aliette de Bodard, Fran Wilde (with accompanying podcast), and Kate Alice Marshall; and part one of a reprinted story from Chris Willrich. Cover by Mats Minnhagen. Subscription: \$15.99/year from Weightless Books <www.weightlessbooks.com>.

Beneath Ceaseless Skies <www.beneath-ceaseless-skies.com>—Scott H. Andrews, ed. Issue #262, October 11, 2018, free online, biweekly. Online fantasy/adventure magazine. This is the second of two special 10th anniversary double-issues. This issue includes original fiction by Gregory Norman Bossert, Bonnie Jo Stufflebeam, Jaymee Goh (with accompanying podcast) and Grace Seybold; and a reprinted story from Gregory Norman Bossert. Cover by Mats Minnhagen. Subscription: \$15.99/year from Weightless Books <www.weightlessbooks.com>.

Clarkesworld <www.clarkesworldmagazine.com>—Neil Clarke, ed. Issue #145, October 2018, free online or \$2.99 ebook, monthly. Online SF/fantasy magazine. This issue includes original fiction by Finbarr O'Reilly (with accompanying podcast), Yilin Wang (with accompanying podcast), Simone Heller, and Suzanne Palmer; reprinted fiction by Anna Wu (Emily Jin, trans.), Aliette de Bodard, and Ian McDonald; essays by Julie Novakova and Sarah Pinsker; and an interview with Steven Erikson. Cover by Pat Presley. Subscription: \$2.99/month at Amazon.com, £2.99/month via Amazon.co.uk, or \$35.88/year from Clarkesworld or Weightless Books <www.weightlessbooks.com>.

Cosmic Roots and Eldritch Shores <cosmicrootsandeldritchshores.com>—Fred Eisemann, ed. September/October 2018, free online. Online genre fiction magazine; content (generally one illustrated story per month, plus occasional interviews and articles) is posted throughout the month. For September/October the site posted fiction by Jordan Taylor. Subscriptions \$12.00/year.

The Dark <www.thedarkmagazine.com>—Sean Wallace & Silvia Moreno-Garcia, eds. Issue #40, September 2018, free online or digital available for \$1.99-\$2.99, monthly. Dark and strange fiction magazine. This issue includes original fiction by Nelson Stanley (with accompanying podcast), and Julia August, and reprints from Chaz Brenchley and Michael Harris Cohen. Cover art by Gloom82 (Anaton Semonov). Subscription: digital subscriptions available for \$23.88 for 12 issues from Weightless Books <www.weightlessbooks.com>.

Single issues can be purchased from Amazon.com at \$1.99/month or £1.99/month via Amazon.co.uk.

Fireside <www.firesidefiction.com>—Elsa Sjunneson-Henry and Julia Rios, eds., September/October 2018, free online or \$5.00 for the upcoming month's stories, monthly. Online fiction magazine with substantial genre content; content is posted throughout the month. For September and October the site includes short stories by Takim Williams and Keyan Bowes; flash fiction by Beth Goder, Mari Ness, and Sarah Gailey; and essays. Subscriptions: digital subscriptions available for \$60.00 for 12 issues at <firesidefiction.com/#subscribe>.

Fiyah: Magazine of Black Speculative Fiction <www.fiyahlitmag.com>—Justina Ireland & Troy L. Wiggins, eds. Issue #8, Autumn 2018, \$3.99 digital only, quarterly. Literary Black Speculative Fiction magazine that "features stories by and about people of the African Diaspora." This issue is entitled "Pilgrimage" and includes stories from Stephen Kearse, Sarah A. Macklin, and others; interviews with cover artist Edge and Antoine Bande; and poetry. Cover by Edge. Subscription: digital subscriptions available for \$15.00 for four issues at <www.fiyahlitmag.com/product/2018-subscription-preorder>.

Grimdark Magazine <www.grimdark-magazine.com>—Adrian Collins, ed. Issue #17, \$3.99, quarterly. Digital magazine presenting the darker and grittier side of SF and fantasy. This issue includes fiction by Devin Madson, Amanda J. Spedding, and Brian Staveley; interviews with Sebastien de Castell and Jen Williams; an article by Anna Stephens; and reviews. Cover by Jason Deem. Subscription: \$4.00 or more per issue via Patreon.

Kaleidotrope <www.kaleidotrope.net>—Fred Coppersmith, ed., Fall 2018, free online, quarterly. Online speculative fiction magazine with science fiction, fantasy and horror. This issue has fiction by Emma Osborne, Curtis C. Chen, Timothy Mudie, and others; and poetry. Cover by Kristen Kwan. Subscription: Unavailable.

Lightspeed Magazine <www.lightspeed-magazine.com>—John Joseph Adams, ed. Issue #101, October 2018, free online or \$3.99 ebook, monthly. Online SF/fantasy magazine. This issue includes original science fiction by Dale Bailey and Molly Tanzer; reprinted SF by Adrienne Celt and Jack Skillingstead; original fantasy by Cameron Van Sant and Mel Kassel; reprinted fantasy by Silvia Moreno-Garcia and Alex Irvine; an interview with Nana Kwame Adjei-Brenyah; and media and book reviews. The ebook edition is available on the first of the month with exclusive content not available on

the website. This month's exclusive paid content includes a novella by Walter Jon Williams and a novel excerpt from Dale Bailey. On the website, each month's contents are serialized throughout the month with new features published on the first four Tuesdays. Cover by Reiko Murakami. Subscription: \$2.99/month via Amazon.com or \$35.88/year from *Lightspeed* <www.lightspeedmagazine.com/subscribe> or Weightless Books <www.weightlessbooks.com>.

Nightmare Magazine <www.nightmare-magazine.com>—John Joseph Adams, ed. Issue #73, October 2018, free online or \$2.99 ebook, monthly. Online horror/dark fantasy magazine publishing both original and reprinted fiction. This issue includes original fiction by Joanna Parypinski and Halli Villegas; reprinted fiction by Micah Dean Hicks and John Langan; non-fiction essay by Karin Lowachee; and an interview with Amber Fallon. On the website, each month's contents are serialized throughout the month with new features published on the first four Wednesdays. The ebook edition is available on the first of the month. Cover by Freshidea / Fotolia. Subscription: \$1.99/monthly from Amazon or \$23.88/year from Nightmare or Weightless Books <www.weightlessbooks.com>.

Orson Scott Card's Intergalactic Medicine Show <www.intergalacticmedicineshow.com>—Scott M. Roberts, ed. Issue #64, August 2018, bimonthly. Online SF/fantasy magazine, access is by subscription only. This issue includes fiction (and bonus articles on how the stories were written) by J.P. Sullivan, Chris Barnham, and Josh Pearce; fiction by Joshua Ogden and Laura Pearlman (with accompanying podcast); a reprint from Rati Mehrotra; and reviews, writing advice, etc. Cover by Dean Spencer. Subscription: \$15.00/year, includes access to entire site and all back issues.

Samovar <www.samovar.strangehorizons.com>—Sarah Dodd, Laura Friis & Greg West, eds. September 2018, free, quarterly. Special issues of *Strange Horizons* publishing fiction, poetry, essays, reviews, and interviews in translation. For September, the site posted (in print and via podcast, in both translated and original language versions) original fiction by Suvi Kauppi; reprinted fiction by K.A. Teryna (Alex Shvartsman, trans.); and poetry by Cadão Volpato (Yessica Klein, trans.). Subscription: unavailable.

See the Elephant <www.metaphysicalcircus.com/seetheelephant>—Melanie Lamaga, ed. Issue #4, October 2018, annual, \$2.99 digital. Literary e-zine. This issue's theme is "Beyond Death" and includes 12 pieces of short fiction by Vajra Chandrasekera, Dennis Danvers, Maria Haskins, and others.

The current month's fiction is only available with purchase of the e-zine, the prior month's fiction is available free online. Cover by Sophia Hermes. Subscription: unavailable. Copies can be ordered from Metaphysical Circus Press at: <metaphysicalcircus.selz.com/item/5bc4dcedf6281a0d0442e4a5>.

Strange Horizons <www.strangehorizons.com>—Jane Crowley & Kate Dolanhyde, et al., eds. September/October 2018, free, weekly. Online speculative fiction magazine publishing fiction, poetry, essays, reviews, and interviews. New issues are posted each Monday. For September and October the site posted fiction from Y.M. Pang (with accompanying podcasts), Isabel Yap (with accompanying podcast), Margaret Killjoy, Natalia Theodoridou, and Celeste Rita Baker (with accompanying podcast); an article by Darci Little Badger; poetry (with accompanying podcasts); reviews, etc. Covers by Tahlia Day and Galen Dara. Subscription: unavailable.

Tor.com <www.tor.com>—Tom Doherty, Fritz Foy, Irene Gallo, Patrick Nielsen Hayden, et al., eds. September/October 2018, free online. Macmillan publishing house site specializing in genre fiction. Each month *Tor.com* publishes free fiction and articles including original works, reprints, novel excerpts, and comics; re-reads/re-watches of novels and television shows; an artist gallery; original reviews; articles and commentary; and interviews; as well as providing a forum for the genre community. New material is posted throughout the month. September/October 2018 posts include excerpts from works of fiction by Dale Bailey, John Scalzi, Charles Stross, Kate Heartfield, Seth Dickinson, Jeremy Shipp, Sean McGuire, Aliette de Bodard, and Jenn Lyons; excerpts from a non-fiction book by Thomas Ligotti, Zack Handlen & Todd VanDerWerff, and Myke Cole; an excerpt from a graphic novel by Tillie Walden; an excerpt from an anthology edited by George R.R. Martin; an excerpt from a collection by Jane Yolen; and original fiction by Daryl Gregory and Pat Cadigan.

The Outer Limits

East Bay Express (September 26 – October 2, 2018) interviews *Locus*'s own Tim Pratt

First Things (October 2018) includes Peter Hitchens's rumination on religion, good, and evil in George R.R. Martin's *A Song of Ice and Fire* series.

Fortean Times's (August 2018) feature story looks at H.P. Lovecraft and the influence of history and archeology on his writing. Also included in this issue are SF and fantasy book reviews.

The Week (September 28, 2018) has Ryan North's picks for the six best travel books. ■

INTERNATIONAL MAGAZINES RECEIVED

FINLAND

Tähtivaeltaja—Issue No. 2, 2017, 8,50€ 24.5 x 17 cm. Perfect bound, SF and fantasy magazine with color covers and interiors, featuring short stories and graphic comics, book reviews, interviews with authors, and movie reviews. Address: c/o Toni Jerrman, Itämerenkatu 22 B 21, 00180 Helsinki, Finland; email: <tjerrman@pp.htv.fi>; website: <www.tahtivaeltaja.com>.

JAPAN

S-F Magazine—Issues #728 (August 2018), #727 (June 2018), #726 (April 2018), #725 (February 2018), #724 (December 2017), #723 (October 2017), #722 (August 2017), #721 (June 2017), #720 (April 2017), #719 (February 2017), #718 (December 2016), #717 (October 2016), #716 (August 2016), #715 (June 2016), 376pp, 15 x 21 cm, bi-monthly. Professional SF digest with color covers, some interior color on

uncoated stock, original and translated short fiction, reviews, illustrations, interviews with Japanese and international authors, articles about Japanese and international SF, cartoons, and more. Address: Hayakawa Publishing, 2-2, Kanda-Tacho, Chiyodaku, Tokyo 101-0046, Japan; website: <www.hayakawa-online.co.jp/shopbrand/shurui_71_SFMI>.

POLAND

Nowa Fantastyka—Jakun Winiarski, ed. Issues #430 (July 2018), #429 (June 2018), #428 (May 2018), #427 (April 2018), #426 (March 2018), #425 (February 2018), #424 (January 2018), #423 (December 2017), #422 (November 2017), #421 (October 2017), #420 (September 2017), #419 (August 2017), #418 (July 2017), #417 (June 2017), #416 (May 2017), #415 (April 2017), #414 (March 2017), #413 (February 2017), #412 (January 2017), #411 (De-

cember 2016), #410 (November 2016), #409 (October 2016), #408 (September 2016), #407 (August 2016), #406 (July 2016) #405 (June 2016), #404 (May 2016), 9 Zł 99 GR, 80pp, 20 x 28.5 cm, monthly. Slick, color-covered magazine with some full-color and some b&w uncoated interior pages. Full-size, professional SF magazine with original Polish fiction, translated stories, articles, reviews, and movie reviews. Address: Fantastyka, 02-697 Warszawa, ul. Rzymowskiego 28, Poland; email: <nowafantastyka@fantastyka.pl>; website: <www.fantastyka.pl>.

Fantastyka: Wydanie Specjalne—Issues #59 (No. 2, 2018); #58 (No. 1, 2018), #57 (No. 4, 2017), #56 (No. 3, 2017), #55 (No. 2, 2017), #54 (No. 1, 2017), #53 (No.4, 2016), #52 (No. 3, 2016), #51 (No. 2, 2016), 9 Zł 99 GR, 80pp, 20 x 28.5 cm, quarterly. Slick color cover magazine with b&w uncoated interior.

SF and fantasy magazine featuring both Polish and translated fiction and short stories, and b&w illustrations at the beginning of each new story. Address: Prószyński Media Sp. z o. o., ul. Rzymowskiego 28, 02-697 Warszawa, Poland; email: <nowafantastyka@fantastyka.pl>; website: <www.fantastyka.pl>.

Smokopolitan—Elin Kamińska, ed. Issue No. 7, November 2016, 122pp, 14½ x 21 cm. English language edition of a Polish science fiction magazine with six stories from Polish authors originally written between 2013–2016, and six non-fiction articles about various aspects of genre fiction in Poland. Cover by Elzbieta Glowacka. Address: os. Akademickie 6/22, 31-866, Krakow, Poland; email: <redakcja@historiavita.pl>; website: <www.smokopolitan.com.pl>. ■

Aurora Awards Winners

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Best Graphic Novel: *Rock Paper Cynic*, Peter Chiykowski (rockpapercynic.com).

Best Related Work: *The Sum of Us: Tales of the Bonded and Bound*, Susan Forest & Lucas

K. Law, eds. (Laksa).

Best Poem/Song: “Heaven Is the Hell of No Choices”, Matt Moore (*Polar Borealis* 7-8/17).

Best Artist: Dan O’Driscoll, covers for Bوندoran Press.

Best Visual Presentation: *Blade Runner 2049*. CSFFA Hall of Fame Inductees: Candace Jane

Dorsey; Dr. Jaymie Matthews; Robert Charles Wilson.

Winners were honored at an awards ceremony held at VCON 42, October 5-7, 2018, in Richmond BC. There were also winners in fan categories. For more: <prixaurorawards.ca/home/ballot-page-public>.

The Data File

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Antoon, Harold Augenbraum (chair), Susan Bernofsky, and Álvaro Enrigue.

For more: <www.nationalbook.org/awards-prizes/national-book-awards-2018>.

Clarion and Clarion West 2019 Instructors •

The Clarion Workshop has announced the instructors for its 2019 session: Maurice Broaddus, Andy Duncan, Karen Lord, Carmen Maria Machado, Shelley Streeby (faculty director), Ann VanderMeer, and Jeff VanderMeer. The 2019 classes will be held June 23 – August 3, 2019 on the UC San Diego campus in San Diego CA. For more: <clarion.ucsd.edu/2019-workshop>

The Clarion West Summer Workshop also announced its 2019 instructors: Jack Dann, Amal El-Mohtar, Elizabeth Hand, Stephen Graham Jones, Ann Leckie, Jonathan Strahan, and Ibi Zoboi. The six-week summer workshop will be held June 23 – August 2, 2019 in Seattle WA. For more: <www.clarionwest.org/2018/07/24/announcing-the-clarion-west-summer-workshop-instructors-for-2019>.

Geffen Awards Winners • Winners for the 2018 Geffen Awards for best science fiction and fantasy published in Hebrew were announced by the Israeli Society for Science Fiction and Fantasy during Icon 2018, held September 25-27, 2018 at the Tel Aviv Cinemateque, Tel Aviv, Israel.

Best Translated Science Fiction Book: *Journey to the Center of the Earth*, Jules Verne (Ocean).

Best Translated Fantasy Book: *Fool’s Quest*, Robin Hobb (Opus).

Best Translated YA Book: *The Dark Prophecy*, Rick Riordan (Kinneret Zmora Dvir).

Best Original Hebrew Book: *Journey to the Heart of the Abyss*, Hagar Yanai (Ocean).

Best Original Hebrew Short Story: “Witch”, Adi Loya (*Beja* 2017).

Thanks to Rani Graff & Keren Landsman for translating titles from Hebrew. For more: <geffen.sf-f.org.il>.

Elgin Awards Winners • The Science Fiction & Fantasy Poetry Association (SFFA) has announced the winners of the 2018 Elgin Awards, presented for the best poetry chapbook and the best full-length poetry book in the speculative genre. The Elgin Awards are named after the founder of SFFA, Suzanne Haden Elgin.

Best Full-Length Collection: First Place: *Liberating the Astronauts*, Christina M. Rau (Aqueduct). Second Place: *Satan’s Sweethearts*, Marge Simon & Mary Turzillo (Weasel). Third Place: *Love Robot*, Margaret Rhee (The Operating System).

Best Chapbook: First Place: *A Catalogue of the Further Suns*, F.J. Bergmann (Gold Line). Second Place: *Astropoetry*, Christina Sng (Alban Lake). Third Place: *The Terraformers*, Dan Hoy (Third Man).

For more: <www.sfpoetry.com/index.html>.

Dick Does Chicago • Philip K. Dick’s *Do Androids Dream of Electric Sheep?* (1968) has been selected for the One Book, One Chicago program by the Chicago Public Library. Numerous events – including book discussion groups, panels, talks, and

film screenings – will be held from October 2018 to April 2019. Notable events include N.K. Jemisin and Mikki Kendall discussing the importance of diverse voices in storytelling on November 14, 2018, and Alec Nevala-Lee and Gary K. Wolfe talking about the Golden Age of science fiction on November 15, 2018. For details: <www.chipublib.org/browse_program/one-book-one-chicago>.

One Book, One Philadelphia • The Free Library of Philadelphia has chosen *Sing, Unburied, Sing* by Jesmyn Ward (Scribner) as the 2019 selection for its annual “One Book, One Philadelphia” citywide book club program. Ward will attend a kickoff event on January 16, 2019 at Parkway Central Library in Philadelphia PA to begin eight weeks of programs “based on the themes” from her novel, including “book discussions, panels, film screenings, collaging and mixed media workshops, music workshops, creative writing groups, cooking classes, self-care sessions, and more.” The programs will run through March 13, 2019. For more: <libwww.freelibrary.org/blog/post/3514>.

Self-Publishing Breaks a Million • Bowker has updated their self-publishing statistics with numbers from 2017 – the first year with more than one million self-published books carrying ISBNs. Bowker counted 1,009,188 ISBNs issued to self-published authors, a 28% increase over 2016. (That’s doubtless far lower than the actual number of self-published books, as many ebook authors don’t bother with ISBNs at all since Amazon, the dominant ebook retailer, doesn’t require them.)

The increase comes from print books, with 879,587 ISBNs issued, a 38% increase over 2016. Most of those (more than 85%) were for books published via Amazon’s CreateSpace print-on-demand program. Ebook authors are buying fewer ISBNs (or publishing less), with only 129,061 assigned last year, down 13% from the year before. CreateSpace (soon to merge with Amazon’s Kindle Direct Publishing ebook program) has seen huge growth, while the other leading print self-publishing platforms, like Lulu and Author Solutions, have declined (by 5% and 19% respectively).

BSFA Nominations and Eligibility Changes •

Members of the British Science Fiction Association may nominate works for the 2018 BSFA Awards until December 31, 2018. Nominations may be made online here: <www.bsfa.co.uk/bsfa-awards/nominate-for-the-bsfa-awards>.

BSFA has changed the rules for the Best Novel category:

To bring it into line with all the other awards, we are dropping the publication location requirement for novels. Previously novels were only eligible if they were published for the first time in the UK or Ireland (or solely in e-book format). From this year, novels are eligible in the year of their first publication, regardless of where they were published.

Since “occasionally a book can still be hard to find in the UK when it’s only been published elsewhere,” the administrators can choose to allow books to be nominated in the year of their first UK/Ireland publication at their discretion. They’re making the change “to keep awards eligibility in line with the books that British fans are reading and talking about,” in recognition of the fact that works

published in the US are more readily available in the UK now than they were when the eligibility rule was originally written. “Publishing models are also changing, and it’s getting harder and harder to tell what ‘counts’ as UK publication.” Queries may be directed to <awards@bsfa.co.uk>.

Carnegie Diversity Initiative • The Chartered Institute of Library and Information Professionals (CILIP), which administers the prestigious Carnegie Medal and Kate Greenaway Awards for the best British children’s books, has promised to take immediate action to improve the diversity of their selections. The award, launched in 1935, has never been won by a black, Asian, or minority ethnic (BAME) writer, and the 20 authors on the 2017 longlist were all white.

After an outcry over the lack of diversity on the list, CILIP commissioned an independent review that found librarians were largely unaware of books published by BAME authors or with BAME characters, as well as a general dearth of such titles in publishing. The report notes that the prize is judged by UK librarians, 97% of whom self-identify as white, according to a 2015 industry survey, and speculates that the lack of diversity in the judging pool may be a factor.

Researcher Margaret Casely-Hayford, who chaired the review, said it was “evident that the current state of diversity, representation and inclusion in children’s books must improve” in order to “embody the open, positive and inclusive spirit of libraries.” She believes that providing more recognition to diverse authors will “create a virtuous circle with more such books being written, illustrated and published, creating a larger source of role models to inspire young readers to become future writers.” She suggested numerous changes to the awards process, and CILIP chief Nick Poole has promised to bring a “broader range of perspective and experiences” to the pool of judges, open up nominations to external groups, offer diversity training to judges, and establish a quarterly publication to promote new writers. He said librarians have “a unique power to shine a light on the world as it is and to help us to imagine a better one – and because of this we have an immense responsibility in how we develop and promote these awards as ethical librarians.” He says he’s “pleased that we have been able to take action that will impact immediately, as well as looking ahead to long-term change.”

Amazon News • Amazon has announced plans to raise their minimum wage for US workers to \$15 an hour after public condemnation for their poor pay practices, including criticisms from Vermont senator Bernie Sanders. CEO Jeff Bezos – the richest man in the world with an estimated net worth of over \$155 billion, who declared earlier this year that “the only way that I can see to deploy this much financial resource is by converting my Amazon winnings into space travel” – said, “We listened to our critics, thought hard about what we wanted to do, and decided we want to lead. We’re excited about this change and encourage our competitors and other large employers to join us.”

The change goes into effect November 1, 2018, and will include part-time, temporary, and seasonal workers. The increase will apply not just to Amazon’s online retail operations, but also to employees at the Bezos-owned grocery store chain Whole

Foods. Those “hourly operations and customer service employees” already making \$15 will also get a pay increase. The company more quietly announced that they’d be ending “stock and incentive bonuses” after feedback that employees “prefer the predictability and immediacy of cash.”

EU Ebook Tax Rates • The European Union has decided after years of debate that member states may lower the value-added-tax (VAT) rate on ebooks to the same rate they charge for printed books (which are tax free in some countries). The October 2, 2018 decision by the Economic and Financial Affairs Council is “the final step to ensure that the unequal treatment of the two products – paper versus digital – becomes a thing of the past,” according to the EU Commission. The prior minimum VAT on ebooks was 15%. The minimum for print books is generally five percent, but some countries were permitted to charge less or sell books tax-free (notably the UK).

Bookstore News • Books Inc. in Burlingame CA will close in early 2019, with CEO and president Michael Tucker saying, “We are saddened to leave our long term customers in Burlingame, but changes in the retail environment on Burlingame Avenue have made it untenable to remain.” The local chain has ten other locations in the San Francisco Bay Area, and will attempt to transfer affected employees to other locations when possible. They will also try to move book clubs, events, and special programming to other locations, and hope “to continue the offsite relationships with libraries, schools and other organizations” at their Palo Alto and Mountain View branches.

Publishing News • Crown Publishing Group has joined Random House Publishing group to form a new division, effective immediately, run by Random House president and publisher Gina Centrello. Crown president and publisher Maya Mavjee will leave Penguin Random House at the end of 2018. The imprints will maintain their current editorial identities. Penguin Random House US CEO Madeline McIntosh explained in a letter to the staff that “book discovery and buying patterns continue to shift, resulting in growth opportunities in the nonfiction categories in which Crown in particular already has a strong foothold: food, lifestyle, health, wellness, business, and Christian.... We must invest even more aggressively in title-level and scaled marketing programs, capabilities and partnerships.”

Simon & Schuster is expanding their ability to distribute books for other publishers, with plans to open a 300,000 square-foot facility in Milan TN in January 2019. The company has hired Chris Wagner as vice-president and general manager of warehouse operations; Wagner was previously vice-president of distribution and general manager of operations for a Perseus distribution facility. Carolyn Reidy, CEO of S&S, says, “By opening this new facility we are embarking on an important new era in Simon & Schuster’s distribution business, building upon our well-known commitment to distribution and the important role it plays in Simon & Schuster’s overall business.”

Agency News • Literary agency Curtis Brown (which will celebrate 120 years of operation in 2019) has announced plans to launch a new division devoted to managing literary estates: Curtis Brown Heritage. The division will be run by Norah Perkins (who has handled estates for the agency for four years) and associate agent Becky Brown. The agency currently represents over 150 literary estates, and Curtis Brown Heritage hopes to reach new audiences and promote adaptations of the estates’s works. Chairman Jonny Geller said, “Curtis Brown at 120 seems like a good time to celebrate our magnificent treasure trove of great writers (and some undiscovered gems). It’s

with great pride and enormous excitement that we launch a new initiative to trumpet the lasting legacy of our writers.”

Workshop News • The Odyssey Writing Workshop has announced the instructors for its online Winter 2019 classes: Barbara Ashford will teach “Getting the Big Picture: The Key to Revising Your Novel” from January 2 – February 13, 2019; Lucy A. Snyder will teach “Riveting Descriptions: Bringing Your Story to Life in the Reader’s Mind” from January 3–31, 2019; and Scott H. Andrews will teach “Emotional Truth: Making Character Emotions Real, Powerful, and Immediate to Readers” from January 10 – February 7, 2019. Each class has a separate application deadline in December of 2018. For more: <www.odysseyworkshop.org/online.html>.

Light Bringer Project and Sci-Fest L.A. have opened submissions for the Roswell Award for short SF by adults living anywhere, and for the Tomorrow Prize for short SF by Los Angeles County high school students. Three special awards are included: the Women Hold Up Half the Sky award presented by Artemis Journal and the Hollywood Chapter of the National Organization for Women, the Best Translated Science Fiction Story Award, and the Green Feather Award presented by Los Angeles Audubon. For both the Roswell and the Tomorrow, “Four to six finalists are chosen and their stories are read by celebrity guests on stage at LitFest Pasadena. First,

GENREPALOOZA

Genrepalooza was held October 10, 2018 at The 1905 Lounge in HGU Hotel in New York. Advertised as “a mingle & mixer that brings genres together,” the event was co-hosted by the Authors Guild, Romance Writers of America, Mystery Writers of America, Horror Writers Association, and Science Fiction and Fantasy Writers of America. For more information, see the official announcement: <www.authorsguild.net/services/events/1069>.



James Chambers, Amy Grech, Brad C. Hodson, Erik T. Johnson, Steven Van Patten, Teel James Glenn, Charlie D. La Marr, Elizabeth Crowens, Vincent Collins, Carol Gyzander

second, and third place prizes, as well as certificates, are presented to the finalists and the honorable mentions at the reading. In the last three years, around 15 schools and hundreds of students have participated in The Tomorrow Prize.” Winners and placing finalists for the Tomorrow and the Roswell receive cash prizes. The winner of the Women Hold Up Half the Sky award receives “dual publication in Artemis Journal and on the Hollywood NOW site plus \$100,” and the winner of the Green Feather Award receives “a \$250 cash prize and a one year Los Angeles Audubon membership.” Roswell submissions are open until January 29, 2019 and Tomorrow submissions are open until February 18, 2019. For more: <www.lightbringerproject.org/science-fiction-contests>.

Spectrum 26 Open for Submissions • Spectrum 26 is open for submissions until January 24, 2019.

The annual art collection serves as a “regular showcase for the best fantasy, science fiction, horror, and otherwise uncategorizable artwork created each year” and “as an invaluable resource for art directors, art buyers, and artists from all walks and sensibilities.” Judges this year are Kei Acedera, Wesley Burt, Bobby Chiu, Edward Kinsella III, and Colin & Kristine Poole. Chosen entrants will be notified in March of 2019. Gold and Silver awards in eight categories, the 2019 Grand Master award, and the Rising Star award will be presented March 30, 2019 during Planet Comicon Kansas City at the Folly Theater in Kansas City MO. For more: <www.spectrumfantasticart.com/entryinfo.php?>.

Announcements • Registration for the 2019 SFWA Nebula Awards Conference is now open. The event will take place at the Marriott Warner Center in Woodland Hills CA, May 16–19, 2018. For more: <nebula.sfwaweb.org/nebula-conference>.

CanSMOF has announced the winners of three scholarships to attend SMOFcon 36, to be held November 30 – December 2, 2018 at the Flamingo Conference Resort and Spa in Santa Rosa CA. Rebecca Downey of Montréal, Québec won the scholarship open “to a Canadian citizen or resident.” Marguerite Smith of Dublin, Ireland won the scholarship open to “a non-North American resident.” Kate Hatcher of Layton UT won the third, open “to anyone involved in running conventions, regardless of their place of residence or citizenship.” For more: <smofcon36.com>.

The Speculative Literature Foundation and DesiLit have announced a co-sponsored grant of \$1,000 to be given to a South Asian or SA diaspora writer of speculative fiction, in memory of Ashim Chandra Bose. The grant is for adult fiction, but the jury will give preference to work that can also be accessible to older children and teens. For more: <speculativeliterature.org>.

The 17th Indian Science Fiction Conference will be held December 15–16, 2018 at the Banaras Hindu University Campus in Varanasi, Uttar Pradesh, India. The event is organized by Indian Association for Science Fiction Studies, Bangalore, Karnataka; Indian Science Fiction Writer’s Association, Faizabad, UP; and Mailviya Center of Innovation Incubation and Entrepreneurship, IIT (BHU) Varanasi, UP. Programming will cover subjects including the impact of SF on science and technology, teaching science through SF, Indian SF in vernacular languages, Hindi SF, the history of Indian SF, “fantasy, myth, and utopia,” Mary Shelley’s *Frankenstein*, author readings, and paper presentations, among others. For information, contact <indianscifi@gmail.com>.

Awards News • The Women’s Prize for Fiction (until this year known as the Baileys Women’s Prize for Fiction, and from 1996–2012 called the Orange Prize for Fiction) has announced a new £1,000 fee for publishers whose works appear on the 16-title longlist, prompting outcry from small-press publishers. Galley Beggar Press called the change “catastrophic to small publishers,” noting that though one of their authors won the prize years ago, “it would have been near impossible for us to enter” if the fee had been in place then: “£1,000 isn’t small change to us.” There is already a £5,000 fee for novels that make the shortlist. Women’s Prize chair Jo Prior explains that they’ve applied to become a charity and plan to change their name to the Women’s Prize Trust, and calls the new fee “a vital part of the patchwork quilt of funding needed to sustain” the organization. The Women’s Prize says “this stipulation is subject to appeal by a publisher for whom such expenditure would prove prohibitive and may be adjusted or waived at the discretion of



the Women's Prize Trust."

Winners of the 2018 Harvey Awards were announced October 5, 2018 during New York Comic Con at the Javits Center in New York City. **Book of the Year:** *Monstress*, Marjorie Liu & Sana Takeda (Image). **Digital Book of the Year:** *Barrier*, Brian K. Vaughn, Marcos Martin & Muntsa Vicente (Panel Syndicate). **Best Adaptation from a Comic:** *Black Panther*. There were also winners in Best Children's or Young Adult Book, Best Manga Title, and Best European Book categories. For more: <www.harvey-awards.com/Winners/2018-Nominees>.

Literary historical novel *Milkman* by Anna Burns (Faber & Faber; Graywolf) won the £50,000 Man Booker Prize, presented annually to the best original novel in the English language by a living author. The six-title shortlist included three works of genre interest: *Everything Under* by Daisy Johnson (Jonathan Cape), *The Water Cure* by Sophie Mackintosh (Hamish Hamilton), and *The Overstory* by Richard Powers (William Heinemann). This year's judges are Kwame Anthony Appiah (chair), Val McDermid, Leo Robson, Jacqueline Rose, and Leanne Shapton. For more: <themanbookerprize.com>.

Sweet Fruit, Sour Land (Sandstone) by Rebecca Ley is the winner of The Guardian's 2018 Not The Booker prize. The "dark dystopian novel" was chosen by judge vote, overriding the reader vote, as the rules allow. This year's judges were Cath Barton, Graham Fulcher, and Ellie Heyworth. The author of the winning title receives a Guardian mug. For more information: <www.theguardian.com/books/booksblog/2018/oct/15/not-the-booker-prize-2018-winner-watch-judging-meeting>.

Winners have been announced for the 2018 Digital Book World Awards across 52 categories. Winners of genre interest include **Artificial Condition**, Martha Wells (Tor.com Publishing) in the Science Fiction category, and **Gilchrist**, Christian Galacar (self-published) in Horror. Winners in Publisher categories included Dark Horse, Disney, Macmillan, and NASA. "A select number of awards" were announced at a reception on October 2, 2018 during Digital Book World at the Music City Center in Nashville TN, with the rest announced that evening on the Digital Book World website. For more: <www.digitalbookworld.com/single-post/2018/10/02/2018-DBW-Award-Winners>.

The winners of the Deutscher Phantastik Preis Awards were announced during Phantastika 2018 held October 20-21, 2018 in Berlin, Germany. **Best Novel in German:** *Die Krone der Sterne*, Kai Meyer (Fischer Tor). **Best Debut Novel in German:** *Izara – Das ewige Feuer*, Julia Dippel (Planet!). **Best International Novel:** *Das Lied der Krähen [Six of Crows]*, Leigh Bardugo (Knaur Verlag). **Best German Short Story:** "Der geheimnisvolle Gefangene", Gerd Scherm (*Reiten wir!*). **Best Anthology/Collection:** *The U-Files*, Sandra Florean, ed. (Talawah-Verlag). **Best Book Series:** Die Phileasson-Saga, Bernhard Hennen & Robert Corvus (Heyne). **Best German Radio Play/Audiobook:** *Der Totengräbersohn*, Sam Feuerbach & Robert Frank (Audible). **Best Graphic Artist:** Lydia Rode. **Best Work on Secondary Literature:** *Nautilus – Abenteuer & Phantastik*. **Best German Comic:** *Die Stadt der Träumenden Bücher – Buchhaim*, Florian Biege (Knaus).

Winners for the 2018 Imadjinn Awards were announced, including several titles of genre interest. **Best Science Fiction Novel:** *The Unmoving Stars*, Dave Creek (self-published). **Best Fantasy Novel:** *The Rite of Wands*, Mackenzie Flohr (Indigo). **Best Horror Novel:** *Dark and Deadly Things*, Kelly Martin (self-published). **Best Urban Fantasy Novel:** *Orphan: Surfacing*, Nathan Day (Seventh Star). **Best Paranormal Romance:** *Magic's Fate*, Sela

Carsen (Sugar Skull). **Best Short Story:** *Frostbite*, E.J. Stevens (Sacred Oaks). **Best Anthology/Collection:** *Malice in Memphis: Elmwood: Stories to Die For*, Carolyn McSparran, ed. (Dark Oak). **Best Non-Fiction Book:** *Invisible 3: Essays and Poems on Representation in SF/F*, Jim C. Hines (self-published). Winners were honored at an awards ceremony held at Imaginarium 2018, October 5-7, 2018 at the Ramada Plaza Hotel and Conference Center in Louisville KY. For more: <www.entertainmentimaginarium.com/imadjinn-award>.

The winner, finalists, and honorable mentions for the Salam Award for Imaginative Fiction have been announced. **Winner:** "Influence", Akbar Shahzad. **Finalists:** "A Picture of the Dying World", Nur Ibrahim; "In the Village Where the Mazaar Now Stands", Nur Kahn. **Honorable Mentions:** "Up on the Eggshell Bridge", Maira Asaad; "Repairman", Saher Husnain; "Stop Paying Attention", Kasim Mohammed; "A Foolproof Reason", Ramlah Nadeem; "The Dead Man's Gift", Fatima Taqvi. The Salam Award, "a short story award to promote science fiction and related genres of writing in Pakistan," is an annual award open to original fiction of 10,000 words or less written in English by authors who must be "currently residing in Pakistan, or be of Pakistani birth/descent." Judges for this year's award were Elizabeth Hand, Anil Menon, and E. Lily Yu. The official award page lists the winning prize as Rs 50,000 and review by a literary agent for potential representation, as well as review by an editor for possible publication. The winner also receives an all-expenses-paid trip to Orlando FL to participate in the Functionally Literate reading series and sponsored participation in ICFA as an invited author. For more: <thesalamaward.com/index.php/the-award/2018-winners>.

Winners of the seventh annual Niels Klim Award were announced September 23, 2018 during Fantasticon, the Danish fantastika convention. Best Novel-ette went to *Ogel i Fare (Ogel in Danger)* by Carolineskolens 4. klasse (Lurifaks) and Best Short Story went to "Verdens rigeste mand og hans tro tjener Boris" ("The Richest Man in the World and his Faithful Servant Boris") by Chr. Winther (Smspress). There were no awards given in the translated and novella categories. The award is given for "shorter science fiction texts (less than 40,000 words) published in Danish for the first time the previous year." For more: <stuff.ommadawn.dk/2018/02/20/niels-klim-prisen-2017-nomineringerne>.

Finalists for the 2018 Kirkus Prize have been announced, including titles of genre interest. **Fiction:** *Florida*, Lauren Groff (Riverhead); **Severance**, Ling Ma (Farrar, Straus, Giroux); **Tell the Machine Goodnight**, Katie Williams (Riverhead). **Children's:** *The Poet X*, Elizabeth Acevedo (HarperTeen); **Children of Blood and Bone**, Tomi Adeyemi (Henry Holt); **Harbor Me**, Jacqueline Woodson (Nancy Paulsen). "Books that earn the Kirkus Star with publication dates between Nov. 1, 2017 to Oct. 31, 2018... are automatically nominated." Winners in each category will be announced at a ceremony on October 25, 2018 in Austin TX and will each receive \$50,000. Judges for the Fiction category are Sandra Cisneros, Jessica Jernigan, and Angela Maria Spring. Judges for the Children's category are Marie Lu, J. Alejandro Mazariegos, and Kimberly A. Patton. For more: <www.kirkusreviews.com/prize/2018/finalists>.

Shortlisted titles and publishers for the 2018 BookNest Fantasy Awards have been announced. **Best Traditionally Published Novel:** *Children of Blood and Bone*, Tomi Adeyemi (Henry Holt); *The Girl In The Tower*, Katherine Arden (Del Rey); *Iron Gold*, Pierce Brown (Del Rey); *Bloody Rose*, Nicholas Eames (Orbit); *A Time of Dread*, John Gwynne (Pan); *Spinning Silver*, Naomi Novik (Del Rey); *Master Assassins*, Robert V.S. Redick (Talos); *Oathbringer*, Brandon Sanderson (Tor);

Age of War, Michael J. Sullivan (Del Rey); *The Fall of Gondolin*, J.R.R. Tolkien (Houghton Mifflin Harcourt). **Best Self-Published Novel:** *Last Dragon Standing*, Rachel Aaron (self-published); *The Vale: Behind the Vale*, Brian D. Anderson (Longfire); *Pursuit of Shadows*, JA Andrews (self-published); *Paternus: Wrath of Gods*, Dyrk Ashton (Paternus); *Hero Forged*, Josh Erikson (self-published); *City of Kings*, Rob J. Hayes (self-published); *We Ride the Storm*, Devin Madson (Cloudburst); *As Iron Falls*, Bryce O'Connor (self-published); *Those Brave, Foolish Souls from the City of Swords*, Benedict Patrick (One More Page); *Death March*, Phil Tucker (self-published). **Best Debut Novel:** *The Tethered Mage*, Melissa Caruso (Orbit); *The City of Brass*, S.A. Chakraborty (Harper Voyager); *The Last Namsara*, Kristen Ciccarelli (HarperTeen); *City of Lies*, Sam Hawke (Tor); *The Poppy War*, R.F. Kuang (Harper Voyager); *Beasts of Extraordinary Circumstance*, Ruth Emmie Lang (St. Martin's); *Jade City*, Fonda Lee (Orbit); *Empire of Silence*, Christopher Ruocchio (DAW); *The Book of M*, Peng Shepherd (William Morrow); *Sky in the Deep*, Adrienne Young (Wednesday). **Best Imprint:** Del Rey; Gollancz; Harper Voyager; Orbit; Tor. The BookNest Fantasy Awards longlist was created "with the help of nine popular Fantasy Blogs"; fantasy imprints Gollancz, Harper Voyager, and Orbit; and agents Joshua Bilmes and John Jarrold. The shortlist and winners are chosen by public vote, with final voting to close on October 31, 2018 and winners to be announced November 1, 2018. The winner in each category receives an engraved sword. For more: <booknest.eu/component/k2/blog/1348-2018-booknest-fantasy-awards-shortlist>.

Finalists for the 2018 Parsec Awards, honoring excellence in speculative fiction podcasting, have been announced. **Best Speculative Fiction Audio Drama (Long Form):** *Ark City*, Adam Christopher; *Uncanny County*, Todd Faulkner, Alison Crane, William Franke & Nicole Greevy; *The Rags on His Back*, C. Christopher Hart; *Nairobi Jack Rackham and the Lost Gold of the Atlantimen-gani*, Thomas E. Fuller; *Time! Trip! Season One*, Gabe Templin & Orlando Segarra. **Best Speculative Fiction Audio Drama (Short Form):** "All's Fair", Lewis Blemings-Derrick; "What Happens When the Stars Go Out", Jesse Clark (*The NoSleep Podcast*); "Inhale", Rick Coste; "The Mayan Crystal", Fred Greenhalgh (*Gen-Z Media*); "The Axe and Crown", Eli McIlveen & Sean Howard. **Best Speculative Fiction Story: Large Cast (Short Form):** "Buddies for Hire", Edward Champion (*The Gray Area*); "Loopholes", Edward Champion (*The Gray Area*); "The Beast of the Western Wilds: A Witch Hunter Tale", Domien De Groot (*The Audio Epics Podcast*); "Excuse Me", Kaitlin Statz (*Liberty: Tales from the Tower*). **Best Speculative Fiction Story: Small Cast (Long Form):** *Derelict: Tomb*, Paul E. Cooley (*Shadow Publications*); *Capricious: A Texan Tale of Love and Magic*, Julie Cox (*Nobilis Erotica*); *Sons of Macha*, John Lenahan; *Gone*, Sunny Moraine; *The Aldergate Papers*, Adrian Ward. **Best Speculative Fiction Story: Small Cast (Short Form):** "A No-Hero's Guide to the Road of Monsters", A.T. Greenblatt (*PodCastle*); "Random Play All and the League of Awesome", Shane Halbach (*Cast of Wonders*); "The Long Afternoon of Sir Rupert Moncrieff", Gareth D Jones (*Gallery of Curiosities*); "The Rags on His Back", Christopher Long (*The Wicked Library*); "Six Jobs", Tim Pratt (*PodCastle*); "The Case of the Black Lodge", Aaron Vlek (*The Wicked Library*). **Best Speculative Fiction Magazine or Anthology Podcast:** *Escape Pod*; *Rude Alchemy*; *Seminar*; *Tall Tale TV*. **Best Fact Behind the Fiction Podcast:** *Astronomy Cast*; *Decipher SciFi*; *Flash Forward*; *Skeptoid*; *Tale Foundry*. **Best Speculative Fiction Fan or News Podcast (General):** *The 602 Club*; *Anomaly Podcast*; *Kalanadi*; *Two Gay Geeks*. **Best Speculative Fiction Fan or News**

Podcast (Specific): *Aggressive Negotiations: A Star Wars Podcast*; *Lower Decks: A Star Trek Discover Podcast*; *Rebel Force Radio*; *To the Journey!*. **Best Podcast about Speculative Fiction Content Creation:** *Eating the Fantastic*; *Radio Drama Revival*; *Under the Puppet*. **Best Speculative Fiction Video Story:** *Grant's Advent Calendar*; *Radioactive*; *The Uncle Interloper Show*. **Best New Speculative Fiction Podcaster/Team:** *The Amelia Project*; *Gone*; *Immunities*; *The Phenomenon*; *SHABAM!*. **Best Speculative Fiction Comedy/Parody Podcast:** *Kakos Industries*; *Robotz of the Company*; *Wynabego Warrior*. For more: <www.parsecawards.com/2018-finalists-and-winners>.

The five-title shortlist for the 2018 Scotiabank Giller Prize has been announced and includes titles of genre interest: **French Exit** by Patrick deWitt (House of Anansi); **Songs for the Cold of Heart** by Eric Dupont (QC); **Motherhood** by Sheila Heti (Knopf Canada); and **An Ocean of Minutes** by Thea Lim (Viking Canada). Also on the shortlist is **Washington Black** by Esi Edugyan (Patrick Crean). The prize was founded in 1994 to recognize "excellence in Canadian fiction" with an annual award of C\$25,000. In 2014, the award amount was increased to C\$140,000. The 2018 jury includes Kamal Al-Solaylee (jury chair), Maxine Bailey, John Freeman, Philip Hensher, and Heather O'Neill. The winner will be announced at a gala ceremony on November 19, 2018. For more: <scotiabankgillerprize.ca/2018-finalists>.

Shortlists for the 2018 Books Are My Bag (BAMB) Readers Awards have been announced, including some titles and authors of genre interest. **Novel:** **The Mermaid and Mrs. Hancock**, Imogen Hermes Gowar (HarperCollins); **Home Fire**, Kamila Shamsie (Riverhead); **The Seven Deaths of Evelyn Hardcastle**, Stuart Turtton (Bloomsbury); **Tin Man**, Sarah Winman (Putnam). **Young Adult:** **Children of Blood and Bone**, Tomi Adeyemi (Henry Holt); **A Skinful of Shadows**, Frances Hardinge (Abrams); **Where the World Ends**, Geraldine McCaughrean (Usborne); **La Belle Sauvage: The Book of Dust Volume One**, Philip Pullman (Knopf); **A Sky Painted Gold**, Laura Wood (Scholastic). **Middle Grade:** **The Storm Keeper's Island**, Catherine Doyle (Bloomsbury); **Brightstorm**, Vashti Hardy (Scholastic); **Nevermoor**, Jessica Townsend (Little, Brown); **The 1,000-year-old Boy**, Ross Welford (HarperCollins). The shortlists were "chosen by booksellers across the UK and Ireland" and winners will be selected by public vote, which is open until November 4, 2018. For more: <www.nationalbook-tokens.com/vote>.

The 2018 Warwick Prize for Women in Translation longlist has been announced. Titles of genre interest include **Land of Smoke**, Sara Gallardo, translated by Jessica Sequeira (Pushkin); **The Emperor of Portugallia**, Selma Lagerlöf, translated by Peter Graves (Norvik); **Flights**, Olga Tokarczuk, translated by Jennifer Croft (Riverhead). Inaugurated in 2017, the annual prize goes to "the best eligible work of fiction, poetry, literary non-fiction, work of fiction for children or young adults, or graphic novel, written by a woman, translated into English by a translator (or translators) of any gender, and published by a UK or Irish publisher. The £1,000 prize is divided between the writer and her translator(s), with each contributor receiving an equal share. In cases where the writer is no longer living, the translator will receive all of the prize money." The winning title will be honored at an event in the Warwick Arts Centre on November 13, 2018. The 2019 prize will open for entries in spring of 2019. For more: <warwick.ac.uk/newsandevents/pressreleases/2018_warwick_prize_for_women_in_translation_longlist_announced1>.

The Italian Conference of Fantasy and Science Fiction (Italcon) announced winners for the 2018 Premio Italia on October 6, 2018, during Stranmondì held in Milan, Italy. **International SF Novel:**

Il problema dei tre corpi [The Three-Body Problem], Cixin Liu (Mondadori). **Science Fiction Novel:** **Ucronia**, Elena di Fazio (Delos Digital). **Fantasy Novel:** **La donna leopardo**, Andrea Carlo Cappi (Bonelli). **Anthology or Collection:** **Stic Voyages 3**, various authors (Star Trek Italian Club Alberto Lisiero). **Short Fiction:** "Saltare Avanti", Linda de Santi (*Urania*). **Essay:** "Ceci n'est pas un Klingon: le polemiche su *Star Trek Discovery*", Emanuele Manco (*Fantasy Magazine*). **Italian Artist Artwork:** Franco Brambilla for **Equinoide** (Delos Digital). **Editor:** Francesco Verso. **Translator:** Annarita Guarnieri. **Series:** I libri dell'iguana. **Magazine:** *Fantascienza.com*. **Fanzine/Fan Website:** *Cronache di un sole lontano*. **Fan Short Fiction:** "Fuga da Calypso 14", Giulia Abbate (*Nuove Vie*). **Fan Essay:** "Octavia Butler: l'allegoria dell'empatia, una visione necessaria", Giulia Abbate (*Andromeda*). **Comics:** "Le molte vite di Martin Mystère", Recagno, Esposito Bros., et al. (*Martin Mystère Speciale*). **Movies:** **Arrival**. **TV Series:** **Star Trek: Discovery**. For more: <www.fantascienza.com/24032/premi-italia-2018-tutti-i-vincitori>.

World Conventions News • The World Fantasy Convention, to be held November 1-4, 2018, at the Renaissance Baltimore Harborplace Hotel in Baltimore MD, has published the program for the convention at <www.wfc2018.org/programming.php>. The mass autograph reception will be held November 2 starting at 8 p.m., and the art show reception will be held November 3 from 8:30-10:30 p.m. The World Fantasy award banquet is November 4.

Legal News • Swedish author Jean-Claude Arnault has been convicted on two counts of rape by the district court in Stockholm, Sweden, and sentenced to two years in prison. Arnault is at the center of the controversy that led the Swedish Academy to cancel the Nobel Prize in literature for 2018. Arnault, who is married to board member Katarina Frostenson, was accused of harassing 18 women, with multiple members of the prize board resigning in protest in April when the Academy failed to investigate the allegations to their satisfaction, and Frostenson (among other) resigning soon after.

Financial News • The US Census Bureau's preliminary estimates show August bookstore sales down a slim 1% compared to August 2017, at \$1.320 billion. For the year-to-date, bookstore sales were down a slim 0.6%. All retail was up 5.7% YTD.

The AAP StatShot figures show trade sales up in July compared to the previous year, with adult trade sales up 11.1% and children's/YA sales up 10.3%. Adult sales were helped by downloadable audio, up 42.0%. Mass market paperbacks saw a surprising 32.6% increase, though were still down 2.1% for the year. Hardcover sales rose 19.9% for the month. Ebooks dropped 6.9%, the only format to decline. Hardcover led children's/YA sales, up 17.1% in July.

AAP StatShot results for August show trade sales up again. Adult books rose 5.2% compared to August 2017, with hardcovers up 5.6%, trade paperbacks up 10.5%, and digital audio up an impressive 45.1% to \$36.2 million, beating the \$28.6 million brought in by mass market paperbacks, down 24.5%. Ebooks managed a slim gain, up 0.4%, but were still down 4.1% YTD. Children's/YA sales rose 7.5% for the month, with trade paperbacks leading, up 12.9%. Overall, adult trade sales grew 5.2% YTD, and children's/YA rose 2.6%. Altogether, the 1,080 reporting publishers saw sales up 1.2% in August but down 0.6% YTD.

British bookstore chain WH Smith reported annual sales up for the year ending August 31, 2018. Their preliminary results show revenue up 2% at £1.262 million (around \$1.641 million) compared to the previous year, with profits (before taxes) down 4%

at £134 million (\$174 million). Revenue increases were largely driven by their Travel division, up 8%, while same-store bookstore sales fell 6%, and High Street store revenue fell 3%. Travel, with 867 outlets worldwide in airports, hospitals, and railway stations, brings in over half the company's sales and two thirds of profits; the company plans to add 20 stores in the UK, about half in hospitals. They're also adding more post offices in stores, for a total of over 200, which they see as a good way to increase traffic, although one trade union official called the move "accelerating privatisation by stealth." On the down side, the company announced plans to close six of its current 607 high street stores, and phase out around 24 Cardmarket outlets over the next few years as well. Improved sales were credited to the slime-making craze moving lots of kits and ingredients in a trend compared to adult coloring books.

Scholastic had good sales for the quarter ending August 31, 2018, their fiscal first quarter 2019. Sales of \$218.4 million were up 15% over the same period the year before. The operating loss dropped 18% to \$83.8 million. Children's book publishing and distribution drove the increase in sales, up 40%, though some of that was due to a \$12 million accounting change. Trade sales rose 26%, coming in at \$59 million. Scholastic's international division saw revenue drop 3%, blamed on lower sales in Australia and foreign exchange rates.

International Rights • Serbian rights to Frank Herbert's **Dune** and five more titles sold to Carobna via Mira Droumeva of Andrew Nurnberg Associates Sofia on behalf of Martin Rouse of Trident Media Group for Robert Gottlieb and John Silbersack.

German rights to **An Easy Death** and two more by Charlaire Harris sold to Feder & Schwert via Christian Dittus of Paul & Peter Fritz Agency on behalf of Krystyna Lopez of JABberwocky Literary Agency.

Korean rights to **Binti** by Nnedi Okorafor sold to Alma via Jackie Yang of Eric Yang Agency, and French rights to **Binti** and two more novellas in the series sold to ActusF via Robin Batet of Anna Jarota Agency, all on behalf of Katie Shea Boutilier of Donald Maass Literary Agency.

Spanish rights to **All Systems Red and Artificial Condition** by Martha Wells sold to Felix Gil at Aletheia via Maru de Montserrat of International Editors', and Czech rights to those plus **Rogue Protocol and Exit Strategy** sold to Milena Kaplarevic of Prava I Prevodi, all on behalf of Jennifer Jackson of the Donald Maass Literary Agency.

Italian rights to **The Stars Are Legion** by Kameron Hurley sold to Fanucci to Anunzio Carminati of Piergiorgio Nicolazzini Literary Agency on behalf of Liza Dawson Associates.

Russian rights to Yoon Ha Lee's **Raven Stratem and Revenant Gun** sold to Eksmo via Igor Korzhenevski of Alexander Korzhenevski Agency, and Korean rights to **Revenant Gun** to East-Asia via Henry Shin of Eric Yang Agency, both on behalf of Jennifer Jackson of the Donald Maass Literary Agency.

Bulgarian rights to **The Poppy War** and two more books by R.F. Kuang sold to Orange Books via Lukasz Wrobel of Graal on behalf of Liza Dawson Associates.

Danish rights to **King of Scars** and a sequel by Leigh Bardugo sold to Carlsen Denmark via Lester Hekking of Sebes & Bisseling, German rights to Droemer Knaur for six figures via Kathrin Nehm of Thomas Schlueck Agency, Polish rights to Mag Jacek Rodek via Filip Wojciechowski of Graal, and Russian rights to AST via Anna Vasilyeva of Andrew Nurnberg Associates Moscow, all on behalf of Mia Roman and Veronica Grijalva of New Leaf Literary & Media for Joanna Volpe.

Chinese rights to **Goblin Secrets** by William Alexander sold to ThinKingdom via Clare Chi of



The Data File

the Grayhawk Agency on behalf of Heather Baror-Shapiro of Baror International in association with Barry Goldblatt Literary.

German rights to **Dr. DOA** by Simon R. Green went to Feder & Schwert via Christian Dittus of Paul & Peter Fritz Agency on behalf of Krystyna Lopez of JABberwocky Literary Agency.

Hungarian rights to **The Blood Mirror** by Brent Weeks and Hungarian renewal rights to **The Black Prism** sold to Konyvmolykepzo via Milena Kaplarevic of Prava I Prevodi on behalf of Katie Shea Boutillier of Donald Maass Literary Agency.

German rights to **Gideon the Ninth** by Tamsyn Muir sold to Sebastian Pirling at Heyne via Sarah Knofius of Thomas Schlueck Agency on behalf of Jennifer Jackson of the Donald Maass Literary Agency.

German rights to **The End** by Mats Strandberg sold to Knut Reinoss of Arctis. Czech rights went to Jiri Stepan at Host via Lotta Jamtsved Millberg of Grand Agency. Swedish rights to **The Monster in the Night**, **The Monster at the Circus**, and **The Monster and the Human**, with illustrations by Sofia Falkenheim, sold to Nexiko via Lena Stjernstrom of Grand Agency.

French rights to the Scavenge the Stars duology

by Tara Sims sold to Bayard at auction via Stephen Barbara of Inkwell Management on behalf of Glasstown Entertainment.

Brazilian rights to Guillermo del Toro & Cornelia Funke's **Pan's Labyrinth: The Labyrinth of the Faun** went to Talitha Perisse at Intrinseca, Italian rights to Marta Mazza at Mondadori, and Spanish rights to Gemma Xiol at Penguin Random House Grupo Editorial, all via Juliana Galvis at Andrew Nurnberg Associates. German rights sold to Ulrike Metzger at Fischer via Sabine Pfannenstiel at Andrew Nurnberg Associates. Dutch rights sold to Mirjam Bolt at Querido Kinderboeken via Sophia Axelsson at Andrew Nurnberg Associates. Polish rights went to Zysk, and Russian rights to Azbooka-Atticus.

Other Rights • Audio rights to the Scavenge the Stars duology by Tara Sims sold to Melanie Donovan at Recorded Books in a pre-empt via Stephen Barbara of Inkwell Management on behalf of Glasstown Entertainment.

Audio rights to **Winter World** and four more books by A.G. Riddle sold to Troy Juliar at Recorded Books for seven figures via Danny Baror of Baror International.

Publications Received • *Instant Message* No. 953 (August 2018), monthly newsletter of the

New England Science Fiction Association, with news, meeting minutes, convention information, etc. Information: NESFA, PO Box 809, Framingham MA 01701-0809; phone: (617) 625-2311; email: <info@nesfa.org>; website: <www.nesfa.org>.

Mythprint Vol. 55 No. 3 (Fall 2018), quarterly bulletin of Mythopoeic Society with book reviews, short articles, event information, etc. Membership: \$15/year for electronic subscription; \$25/year for paper subscription. Information: The Mythopoeic Society, Box 6707, Altadena CA 91001; email: <mythprint@mythsoc.org>; website: <www.mythsoc.org>.

P.S.F.S. News (October 2018), the newsletter of the Philadelphia Science Fiction Society. Membership: single, \$42/year; family: \$72/year, special: \$120 or \$240/year. Information: PSFS Secretary, Philadelphia Science Fiction Society, PO Box 8303, Philadelphia PA 19101-8303; email: <secretary@psfs.org>; website: <www.psfs.org>.

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OFFER EXPIRES DECEMBER 31, 2018

Editor and fan **PAT LUPOFF**, 81, died October 18, 2018. She co-edited the influential fanzine *Xero* with husband Richard Lupoff and Bhub Stewart. *Xero* won a Hugo Award for Best Fanzine in 1963, making Pat Lupoff one of the first women to win a Hugo. She and her husband co-edited **The Best of Xero**, a finalist for the Best Related Book Hugo Award in 2005. She worked on various other fanzines as well.

Patricia Enid Loring was born in 1937 and grew up in Manhattan. In 1957 she went on a blind date with Richard Lupoff, and they were married the following year; they had three children. The Lupoffs were active in comics and SF fandom starting in the 1960s, hosting meetings of the (Second) Futurian Society in Manhattan and helping to found the Fanoclats. She later worked at bookstores in the San Francisco Bay Area including Cody's and Dark Carnival.



Pat Lupoff (1981)

Translator **ANTHEA BELL**, 82, died October 18, 2018 after a long illness. Bell translated works from both German and French into English, bringing works by authors including Hans Christian Andersen, Cornelia Funke, Kerstin Gier, Franz Kafka, Kai Meyer, W.G. Sebald, and many more to a wider audience. She also translated the Franco-Belgian Asterix comics with Derek Hockridge, and was acclaimed for managing the difficult task of translating the numerous puns.

Anthea Bell was born May 10, 1936 in Suffolk England, and attended boarding school in Bourne-mouth before studying English at Somerville College at Oxford. She was married to publisher and writer Antony Kamm from 1957-73, and had two sons. She settled in Cambridge. In 2010, she was appointed an Officer of the Order of the British Empire for her services to literature and literary translation. She also won numerous other translation awards. In 2016 Bell entered a nursing home, and in December 2017 her son, journalist Oliver Kamm, said that "her great mind has now departed."



Richard A. & Pat Lupoff cosplay (1964)

OBITUARIES

Fan and collector **DAVID J. WILLOUGHBY**, 67, died October 5, 2018 of complications from pancreatic cancer at home in Tuscola IL. Willoughby was a regular and beloved presence at SF conventions for decades, known for his avid collecting and the vast library he assembled over his 50 years in fandom, and as a dedicated autograph-seeker.

Willoughby was born November 1, 1950 in Short Creek KY, moving to Illinois as a baby. He attended Tuscola Community High School, graduating in 1968, and enlisted in the US Air Force, where he served for 22 years. After his discharge he worked as a civilian contractor at Hill Air Force Base in Utah, before retiring and moving back to Tuscola. He is survived by his mother, three brothers, and many nieces, nephews, and cousins.

—Greg Ketter/Locus

DEATH REPORTED

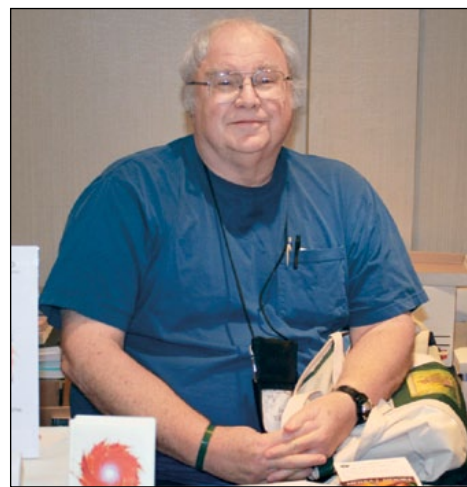
WILLIAM L. HAMLING, 96, died June 29, 2017 in Palm Springs CA. Hamling was a member of First Fandom and editor/publisher of SF magazines *Imagination* (1951-58) and *Imaginative Tales* (1954-58; known as *Space Travel* for its last three issues).

William Lawrence Hamling was born June 14, 1921 in Chicago IL. A long-time friend of both Raymond A. Palmer and Hugh Hefner, Hamling published five issues of *Stardust* in 1940, prior to his service in WWII. *Stardust* was one of the first semiprozines and featured stories by L. Sprague de Camp, Malcolm Jameson, Charles R. Tanner, and others, including Jack Williamson.

After the war, Hamling worked with Palmer at Ziff-Davis publications, sometimes contributing stories of his own, which numbered roughly 40, starting with "War with Jupiter" for *Amazing*



Pat & Richard A. Lupoff (2013)



David J. Willoughby (2012)

in 1939. At the end of the 1940s, both Palmer and Hamling left Ziff-Davis, establishing their own publishing companies, and issuing the two above-mentioned digest titles in Hamling's case, which featured early material by Harlan Ellison and others.

In the wake of Hefner's wild success with *Playboy*, Hamling established *Rogue* in 1955, which competed nicely with Hefner for some years. Hamling also established Greenleaf Classics with a variety of paperback imprints around the same time, issuing erotic novels, including some of the first gay-themed erotica. Hamling employed various SF personalities both as authors and editors, including Robert Bloch, Philip José Farmer, and Robert Silverberg, as well as Frank M. Robinson as one of his main associate editors. Hamling's wife, writer Frances Deegan Yerxa Hamling, also worked with him on his magazines, and was executive editor at *Rogue*.

Hamling's paperback imprints (including Adult Books, Candid Reader, Companion Books, Ember Library, Nightstand Books, and more) issued at least 50 SF erotica novels. Both Hamling and his friend Earl Kemp ran afoul of the antiquated US "decency" laws in the late 1960s over various publications, and both eventually served prison sentences as a result. Hamling's SF magazines ended due to the success of *Rogue* as much as to the general collapse of the US SF magazine market at the end of the 1950s.

Hamling was also hit with stiff legal fines after he and Kemp received early release in the mid-1970s, although Hamling became a wealthy man from his adult fiction empire. He was inducted into the First Fandom Hall of Fame in 2004.

—Jeffrey S. Fisher/Locus ■



William L. Hamling, Erle Korshak, Frances Hamling (1990)

I am writing this editorial, now on perhaps my fourth cup of coffee, from a quiet, post-season resort on Martha's Vineyard, a place I never thought I would visit. The Viable Paradise workshop is held here, and Daryl's teaching so I came along as a "plus one... with credentials." I'll talk to the students about publishing one day, and then do a lot of wandering the island and working remotely on the magazine while the rest of them teach. It's lovely: blustery and cold, but mostly clear skies and lots of wind and water. I like it.

I didn't know what to expect, but had a fantastic first night on the island. There were mostly instructors and staff in a night of music and singing with Patrick Nielsen Hayden and Elizabeth Bear playing guitar, Max Gladstone on fiddle, Steven Gould on the tiniest keyboard you've ever seen, and Amal El-Mohtar on what I'd call the percussive frog. Yes, that is a thing. Once the students all got to the island there was a big orientation – all these fresh-faced students, a bit agog by the potentialities but excited. Steve kept appearing out of his room with things like just-made pies and bread, and I was a little agog myself.

I took advantage of the trip east to go to NY and visit some folks. Made it to KGB just in time to go to dinner with Ellen Datlow and Matt Kressel, Amy Goldschlager, Bill Shunn, and more, after Tim Pratt and Lawrence Schoen's reading. I went up and down Manhattan a few times, getting in visits to Devi Pillai and folks at Tor, David Pomerico at HarperCollins, and Joe Monti, Navah Wolfe, and Chrissy Noh at Simon & Schuster. I saw Liz Gorinsky's new amazing Erewhon office. Marco Palmieri helped me get around NYC a bit and we caught up about his freelance editing, which I was happy to hear seems to be zipping along. I had a delightful brunch with Tom Doherty; there's no time I hang out with

EDITORIAL MATTERS



Liza Groen Trombi, Tom Doherty

him that I don't learn something about publishing, and I'm a little jealous of the people who have him to lean on. One of the best parts of the trip, other than drinking Macallan with Ellen Datlow amid her apartment full of dolls' heads and awards, was that I happened to be AirBnB-ing right down the street from Rick Bowes, who both nights ended up walking me home through gusting winds and cold temperatures, and regaled me with tales of NY past. What a trip! Couldn't ask for better.

THIS ISSUE/NEXT ISSUE

We are very pleased to run the coverage of art show Worlds Beyond Here, which includes two pieces by *Locus* design editor Francesca Myman, both based on art she created for the magazine.

We have one of my favorite authors (and people) and one of the field's finest storytellers, Andy Duncan, as our feature interview this month. His new collection *An Agent of Utopia* is a must-have, so just go get it. Really. In place of a second author spot, we have a set of interviews conducted by Sheli Teitelbaum. I'm excited for the opportunity to introduce a few more international authors and scholars to our readership, since most people are familiar with Lavie Tidhar, another favorite author of mine, but they haven't necessarily heard about other authors from Israel. Sheli's introduction also talks a bit about the state of SF/F in Israel and his thoughts on why it ended up where it is. I hope you enjoy it. We're also hosting his lengthy introduction to anthology *Zion's Fiction* on our site if you are interested in a deeper look at the history of SF/F in Israel.

We're already starting prep for the February issue with the recommended lists and summaries of book and magazine publishing for the year. If you haven't sent us your books or magazines yet, do it now! We want to see everything out there and talk about who is publishing what and what was a great read, so don't be left out. Our new address is 655 13th Street #100, Oakland CA 94612. If you think we missed out on reviewing something fabulous or important, this is the time to let us know.

Our next issue has an interview with Becky Chambers and the second is still TBD. I'll be at World Fantasy in Baltimore next, though by the time you see this it'll be over already most likely. Hope I saw you there!

—Liza Groen Trombi ■

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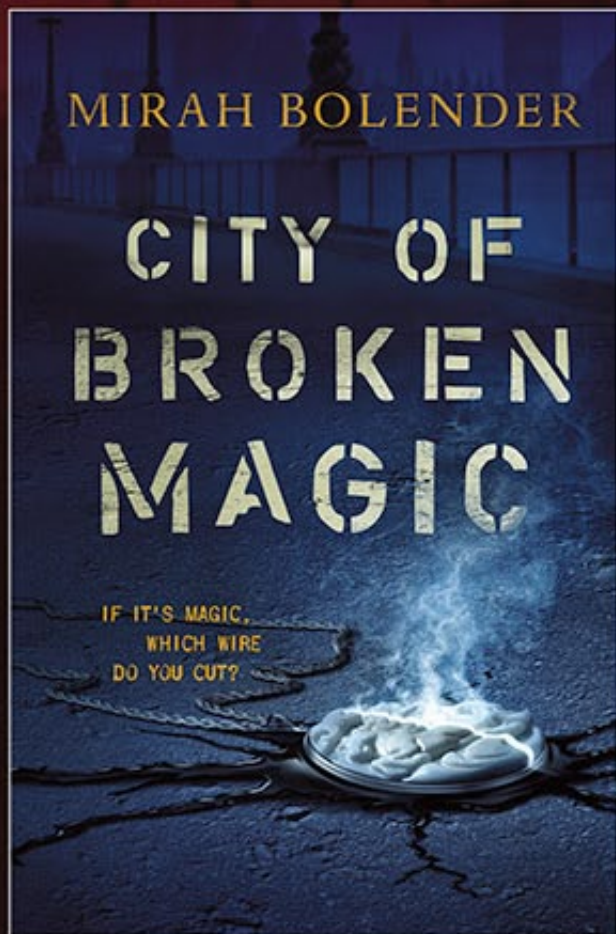
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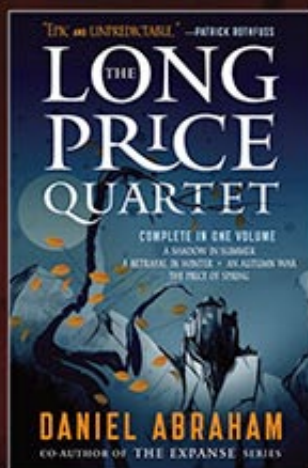
—MAX GLADSTONE, Hugo Award finalist

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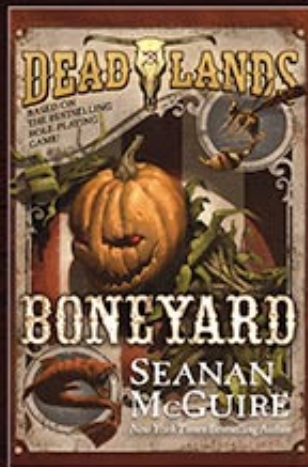


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